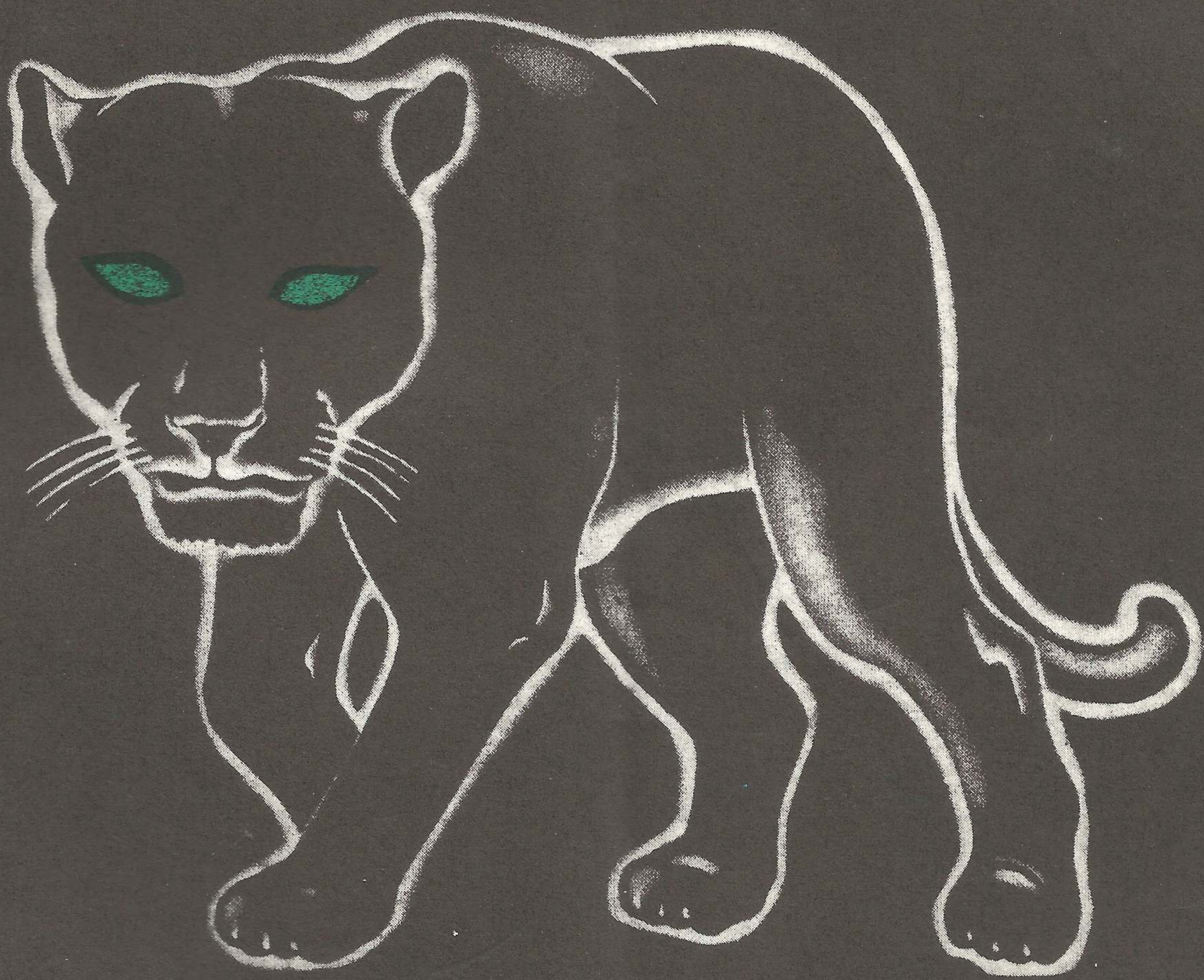


strangled



FELINE

Volume Two Number Twelve Price 60 pence

Strangled

STRANGLED

VOLUME 2 NUMBER 12
DECEMBER 1982

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HELLO FROM THE EDITOR!!



We apologise for the late appearance of this issue. This is a reflection of serious administrative problems with which we have had to cope in recent months. One advantage of the delay is that we are now able to give you the title, catalogue number (EPIC 25237) and full track listing for FELINE, the band's first album on the CBS EPIC label prior to any other press announcement. There is talk of a free single to be distributed with a limited number of the first pressing, so it would be a good idea to place an order immediately with your record shop to ensure that your copy of the album comes with the freebie on the January 14 release date. The cassette version of the album (EPIC 40-25237) will be released on the same date and a limited number will have the same song as an extra track instead of the freebie.

FELINE

Side One

Midnight Summer Dream

Small World

Ships that Pass in the Night

European Female

Side Two

Let's Tango in Paris

Paradise

All Roads Lead to Rome

Blue Sister

Never Say Goodbye

The European Female/Savage Breast
single release date is December 20.

The release of the album is to be
followed by a British tour and here are
the dates. . .



G. D. Simmons of Ashford has sent us this
photograph of a Stranglers' picture he has
painted.

YOUR ADDRESS PLEASE

If Kevin of Carlisle would like to reveal
his address then he may hear something
to his advantage. We still do receive the
odd order without a full name or address
so, if you do not receive something you
have ordered within 14 days, this may be
the reason.

TOUR DATES 1983

Friday 28 January	CHIPPENHAM Gold diggers
Saturday 29 January	ST AUSTELL Cornwall Coliseum
Sunday 30 January	POOLE Arts Centre
Monday 31 January	BRISTOL Colston Hall
Tuesday 1 February	CARDIFF University
Wednesday 2 February	BIRMINGHAM Odeon
Saturday 5 February	NOTTINGHAM Royal Concert Hall
Sunday 6 February	MANCHESTER Apollo
Wednesday 9 February	GLASGOW Apollo
Thursday 10 February	ABERDEEN Capitol Theatre
Friday 11 February	EDINBURGH Playhouse
Saturday 12 February	NEWCASTLE City Hall
Sunday 13 February	SHEFFIELD City Hall
Tuesday 15 February	HAMMERSMITH ODEON
Wednesday 16 February	HAMMERSMITH ODEON



DISCOGRAPHY

TITLE	CATALOGUE NUMBER	LABEL	YEAR OF RELEASE
ALBUMS			
Rattus Norvegicus	UAG 30045	U.A.	1977
No More Heroes	UAG 30200	U.A.	1977
Black and White	UAK 30222	U.A.	1978
Live X-Cert	UAG 30224	U.A.	1979
The Raven	UAG 30262	U.A.	1979
The Meninblack	LBG 30313	Liberty	1981
La Folie	LBG 30342	Liberty	1981
The Collection	LBG 30353	Liberty	1982
Feline	EPIC 25237	Epic	1983
SINGLES			
Grip/London Lady	UP 36211	U.A.	1977
Peaches/Go Buddy Go	UP 36248	U.A.	1977
Something Better Change/Straighten out	UP 36277	U.A.	1977
No More Heroes/In the Shadows	UP 36300	U.A.	1977
5 Minutes/Rok it to the Moon	UP 36350	U.A.	1978
Nice 'n Sleazy/Shut Up	UP 36379	U.A.	1978
Walk on By/Old Codger/Tank	UP 36429	U.A.	1978
Duchess/Fools Rush Out	BP 308	U.A.	1979
Nuclear Device/Yellowcake UF6	BP 318	U.A.	1979
Bear Cage/Shah Shah a Go Go	BP 344	U.A.	1980
" " 12" Maxi-single version 12-	BP 344	U.A.	1980
Who Wants the World/The Meninblack	BPX 355	U.A.	1980
Tomorrow Was/Nubiles			
(cocktail version)	SIS 001	SIS	1980
Thrown Away/Top Secret	BP 383	Liberty	1981
Just Like Nothing On Earth/Maninwhite	BP 393	Liberty	1981
Let Me Introduce You to the Family/			
Vietnamerica	BP 405	Liberty	1981
Golden Brown/Love 30	BP 407	Liberty	1981
La Folie/Waltz in Black	BP 410	Liberty	1982
Strange Little Girl/Cruel Garden	BP 412	Liberty	1982
European Female/Savage Breast	EPC A2893	Epic	1982
E.P.			
Don't Bring Harry/Wired/Crabs/			
In the Shadows	STR 1	U.A.	1979
FREE SINGLES — limited			
Choosey Susie/Peasant in the Big Shitty	FREE 3	U.A.	1977
(free with Rattus album)			
Walk on by/Tits/Mean to Me	FREE 9	U.A.	1978
(free with B & W album)			
JJ BURNEL — SOLO ALBUM			
Euroman Cometh	UAG 30214	U.A.	1979
SINGLE			
Freddie Laker/Ozymandias	UP 36500	U.A.	1979
HUGH CORNWELL — SOLO ALBUM			
Nosferatu	UAG 30251	U.A.	1979
SINGLE			
White Room/Losers in a Lost Land	BP 320	U.A.	1979

ADRIANS AND SMALL WONDER

At the risk of upsetting the fledgling capitalists amongst you, we feel that readers should be aware of the existence of two excellent record shops which stock many Stranglers imports and rarities, and both of which run a mail order service. At the time of writing, Small Wonder Records, 162 Hoe Street, London E17 have all British single and LP releases (many of the singles in picture sleeves), including Nosferatu, White Room and Euroman. Adrians, 36 High Street, Wickford, Essex, have just about every import you could wish for. And all are at *list prices*. Catalogues are available from the above addresses.

DISCOGRAPHY

The discography in *STRANGLED* covers UK releases only because we have never succeeded in obtaining a list of overseas and other releases from EMI. Leslie R Pring, of 1 Enfield Park, Tangier, Taunton, Somerset TA1 4AY has offered to attempt to compile such a list and asks readers to send him any details they may have of imports and 'collector's items'. Send Leslie the catalogue number, year of release and exact title of the single or album.



Most readers will no doubt be aware that this year sees the 20th anniversary of The Beatles' first chart success 'Love Me Do'. What you may not know is that one of the original Beatles was also a very talented artist, who died tragically at the age of 21. The following article is based on an original idea by Matthew Adamson, a reader from Merseyside, and owes a great deal to the generous help given by Pauline Sutcliffe, Stuart's sister, who is the copyright guardian of his work.

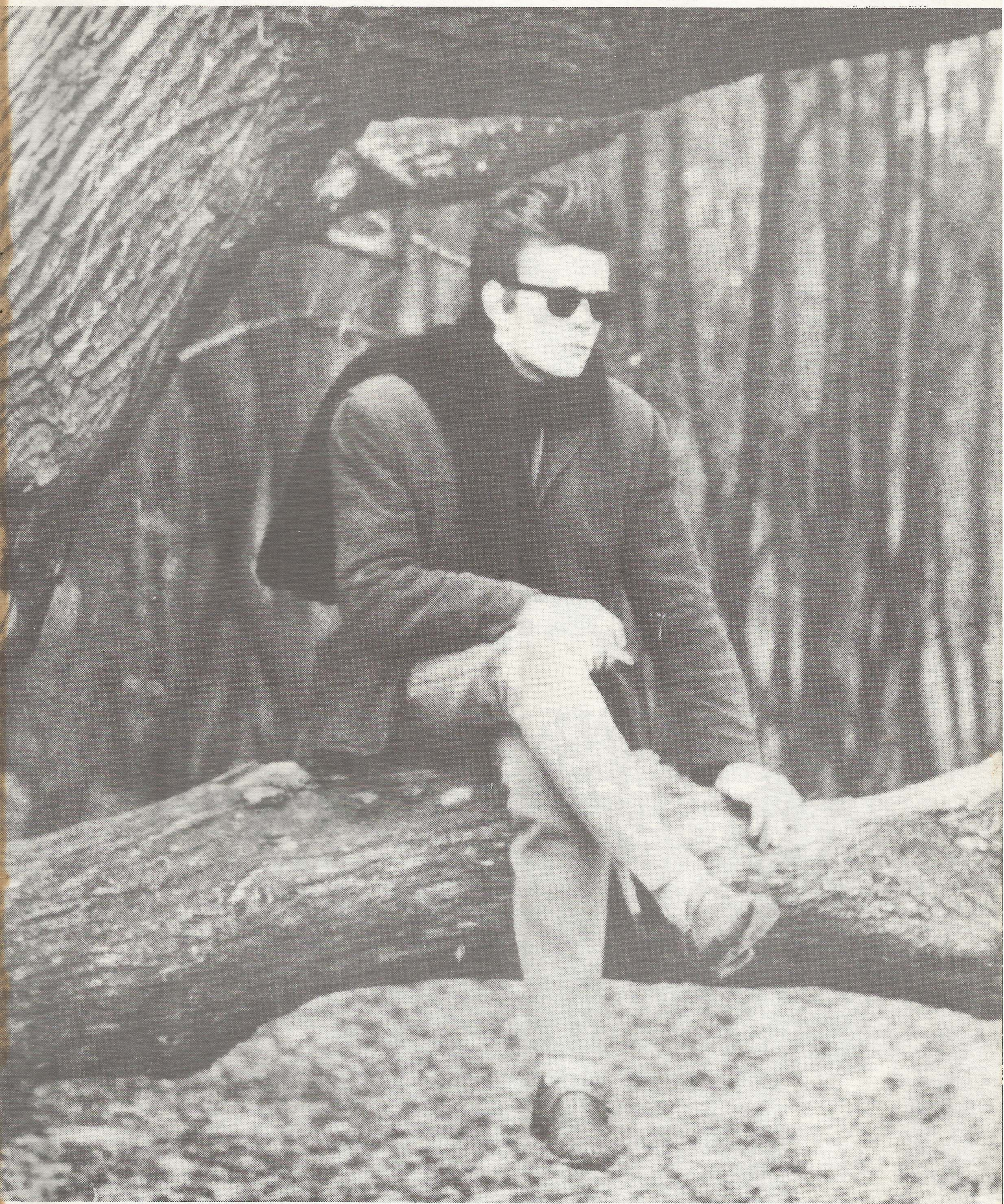
Stuart Sutcliffe was born in Edinburgh on the 23rd of June 1940. He died on 10th April 1962 in Hamburg, where he had first gone two years previously as bass guitarist with a group called The Silver Beetles; their line-up at that time was John Lennon and Paul McCartney (rhythm guitars), George Harrison (lead guitar), Stuart Sutcliffe (bass) and Pete Best (drums). It is as an original member of The Beatles that Stuart is probably best known today, but a more lasting memorial is that of his art, which has been the subject of major exhibitions at the South London Art Gallery and the Walker Art Gallery in Liverpool.

It was this talent which brought Stuart and John Lennon together. Stuart went as a boy to Prescott Grammar School and then to the Liverpool College of Art, where he took his

Diploma in the painting department. John Lennon, whom we know to have been a talented draughtsman, was also a student, and Stuart's closest friend. The Silver Beetles were in need of a bassist, and Stuart splashed £60 in art prize money on a Hohner President bass guitar so that he could become involved with the group. He dressed in tight jeans, leather jacket and pink shirts with pinned collars, all of which became common enough later, but at the time were fairly sensational. He had a James Dean-like appearance: James Dean who also was "too fast to live, too young to die", and whom Stuart particularly admired.

In 1960 Stuart went with The Beatles to play in the Top Ten Club in the St Pauli district of Hamburg, the city's equivalent of Soho. At gigs there the shouting seemed to

STUART



SUTCLIFFE 1940-1962



Above: Stuart Sutcliffe with Astrid Kirchherr.

Below: A Lithograph by Stuart, made during his time in Hamburg.



come more from the band than the audience, whom they insulted as they played. (And you thought Punk was new?!). Here The Beatles first met the strikingly beautiful Astrid Kirchherr, who was herself an excellent photographer and took the early well-known Beatle pictures of ghostly faces, half in shadow. Stuart and Astrid became engaged, and Stuart was able to work in the attics of the Kirchherrs' home. He spent his time in a "heavily black, rather theatrically-arranged room with aluminium painted walls", where he often worked till the early hours of the morning and had to be dragged to bed. At Liverpool, although he had had a picture bought for the 1959 John Moores show, he was both under-estimated and not altogether

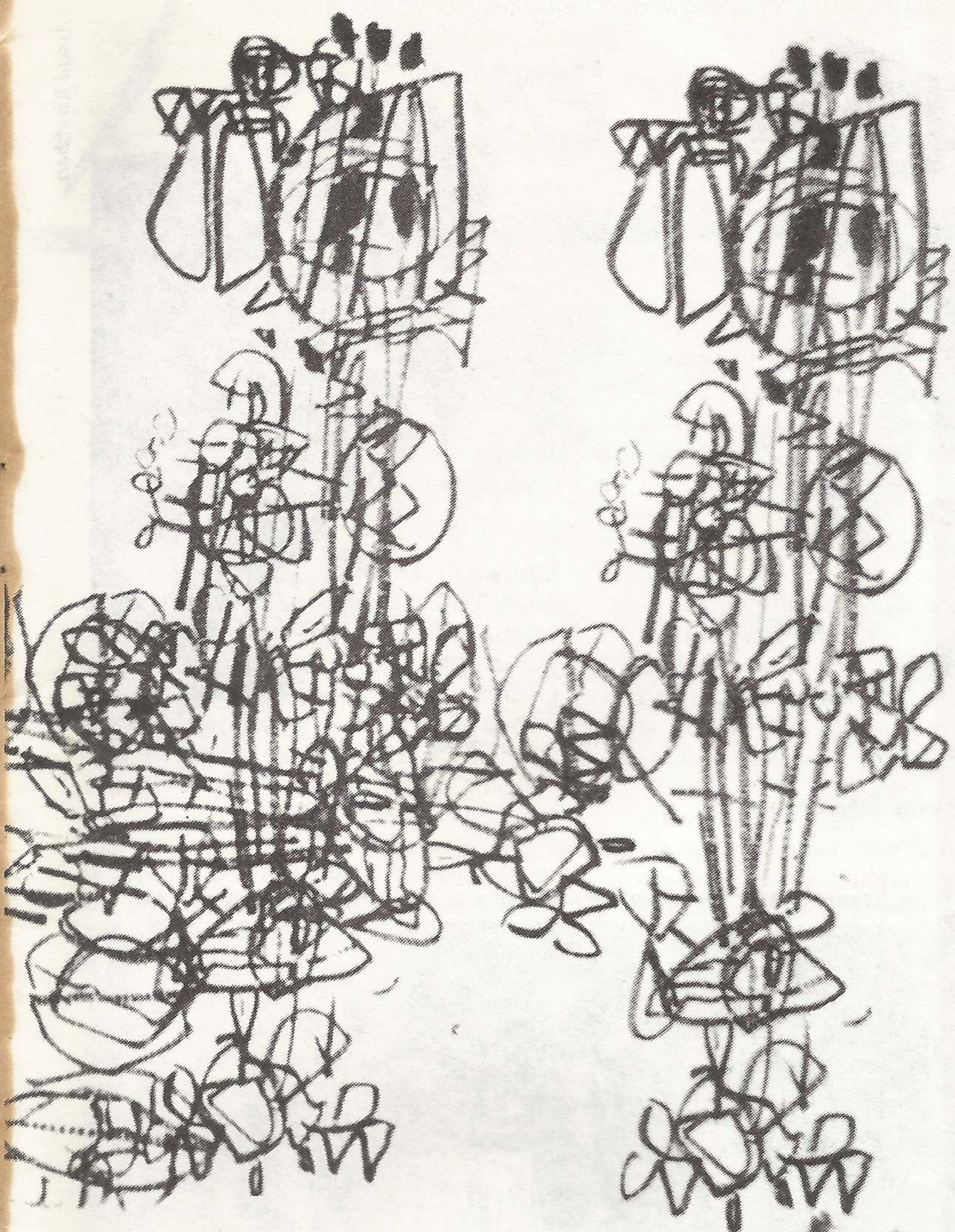


successful. He was therefore deeply disillusioned by the time he reached Hamburg, saying that he never wanted to paint again, until two of his Hamburg friends, the painter Peter Markmann and the sculptor Detlev Birgfeld, took him along to the State High School, the chief Hamburg art school, with a view to getting him into the class of Eduardo Paolozzi, the sculptor, who is now attached to the ceramics department of our own Royal College of Art in London and was at that time doing a year as visiting professor. At first Stuart worked unofficially in Gustaf Seitz's sculpture department, until he was given a grant, on Paolozzi's personal recommendation, in April 1961. Paolozzi considered him "very gifted and very intelligent". He was then playing with the Beatles every night, painting until dawn, then attending classes, but already his work was being interrupted by periods of absence due to bouts of agonizing headaches.

Eventually these became so acute that Stuart was almost suicidal. He went to specialists who could not find the cause of his pain, and when he went back to Liverpool with The Beatles in late 1961, Allan Williams, 'the man who gave The Beatles away', greeted him with "Christ, Stu, you look fucking awful!" On his return to Hamburg, his condition worsened, though he was astonishingly prolific at this time. Finally he was rushed in the night to a Hamburg hospital where he died in Astrid's arms. She sent two telegrams to his grief-stricken mother, and they arrived weirdly transposed - "My Stuart is dead" and then "Stuart is dying."

STUART

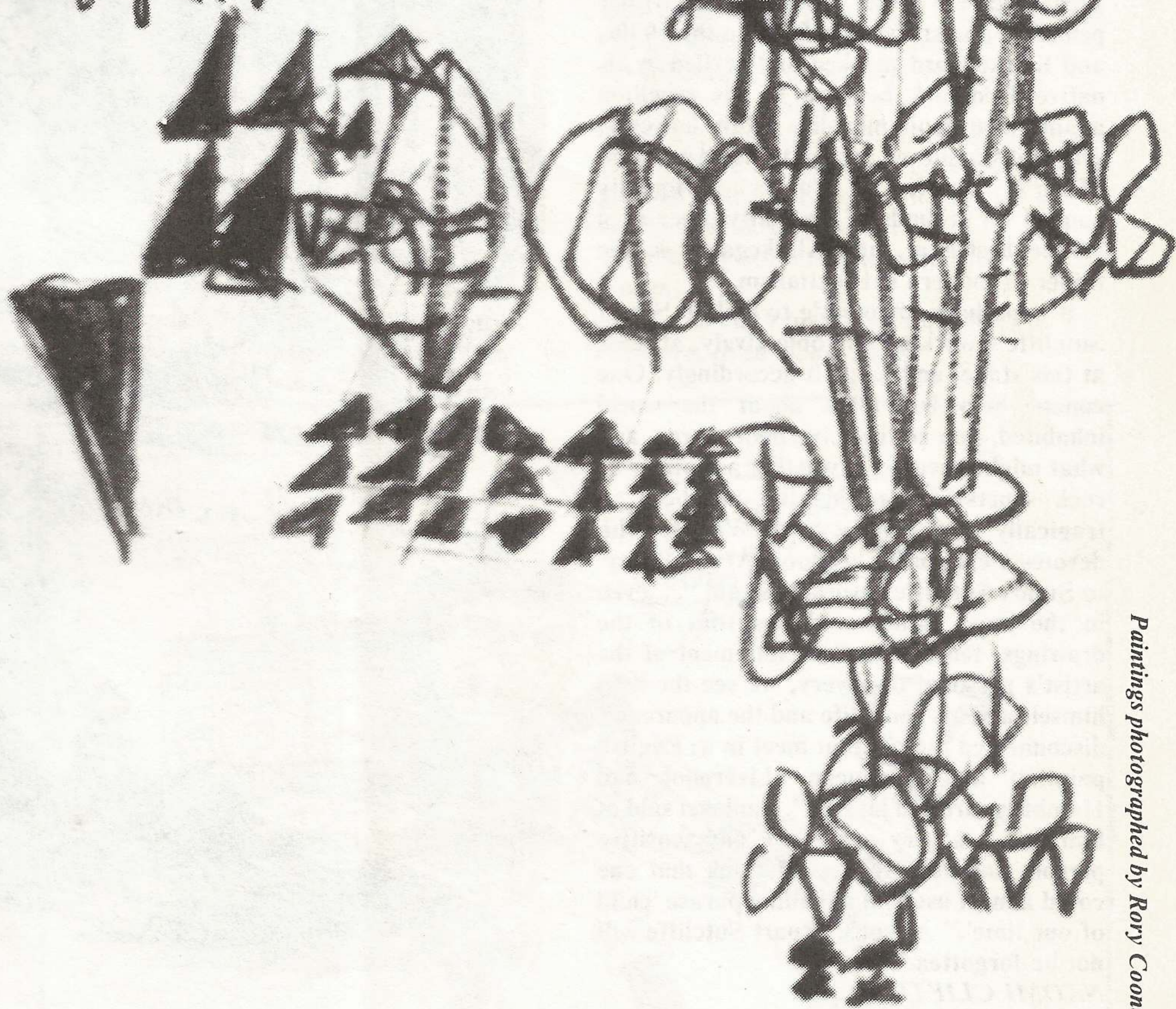
Left and Below: Lithographs by Stuart Sutcliffe done during his time in Hamburg. Kindly supplied by Pauline Sutcliffe.



X-ray photographs later revealed a depression in Stuart's skull which was probably the cause of his illness and death. He had been kicked in the head by a gang who ambushed The Silver Beetles after a gig in Litherland, Liverpool, two years previously. John helped fight off Stuart's assailants, hurting his hand in the process. When Stuart got home, blood was pouring from his head. His mother had wanted to take him to hospital, but Stuart said, "If you touch that phone, I'm going to walk out of this house and you'll never see me again."

His friend Markmann had thought him in some ways decadent, utterly possessed by the creative processes of his painting and his music. Yet he saw these two activities as completely separate. There was no connection, in his mind, between his guitar playing and what he was trying to do as an artist. In the period immediately after Liverpool, he treated music as a substitute for the painting he had abandoned. Eventually he gave up the music for good and painted almost obsessively.

What caused this transformation in the energy and creativity of Stuart Sutcliffe – from the relatively non-productive period in Liverpool to such a sudden output in Hamburg – is a question which has been posed many times. Was Astrid his inspiration,



Paintings photographed by Rory Coonan

SUTCLIFFE 1940-1962



A page from Stuart's sketchbook

or was it the buzz he got from his night-clubbing existence? Was it, as has been the case for a thousand artists throughout history, the result of being abroad, and the new insights and imagination which the experience brings? Or did Stuart have some presentiment that his flame was soon to be extinguished? Certainly Paolozzi once said: "I always felt there was a desperate thing about Stuart in his life. . . I was afraid of it; I wouldn't go down there (to the club); it's something terribly desperate. . .". We know, too, that Stuart read Henry Miller and Kierkegaard, both of whom were denied acceptance in their own ways, Miller penniless and starving in Paris in the 1930s, and Kierkegaard mocked and reviled in his native Denmark because of his rebellion against bourgeois morality. Both, however, eventually achieved recognition and acclaim; Miller's 'Tropic of Cancer', originally banned on grounds of obscenity, became a classic bestseller, and Kierkegaard is the father of modern existentialism.

It is perhaps impossible to look at Stuart Sutcliffe's work totally objectively, at least at this stage, and judge it accordingly. One cannot help but think about the world inhabited, that sixties Liverpool energy, and what might have been, whether as painter or rock superstar, had his life not been so tragically cut short. John Willett, who devotes a chapter of his book 'Art in a City' to Stuart Sutcliffe's work, has said "...even in the most skilled and beautiful of the drawings, tense with the excitement of the artist's personal discovery, we see the man himself and his short life and the apparently disconnected factors that meet in it: English painting and European, Liverpool and Hamburg, art and jazz. . .". Paolozzi said of him: "... a very perceptive and sensitive person, and very restless. I think that one could almost use that appalling phrase 'child of our time'." As such, Stuart Sutcliffe will not be forgotten.

NAOMI CLIFTON



Stuart Sutcliffe with John Lennon.

*Below:
Early drawings from Stuart's sketchbook, made when he was at Liverpool College of Art.*



STUART SUTCLIFFE



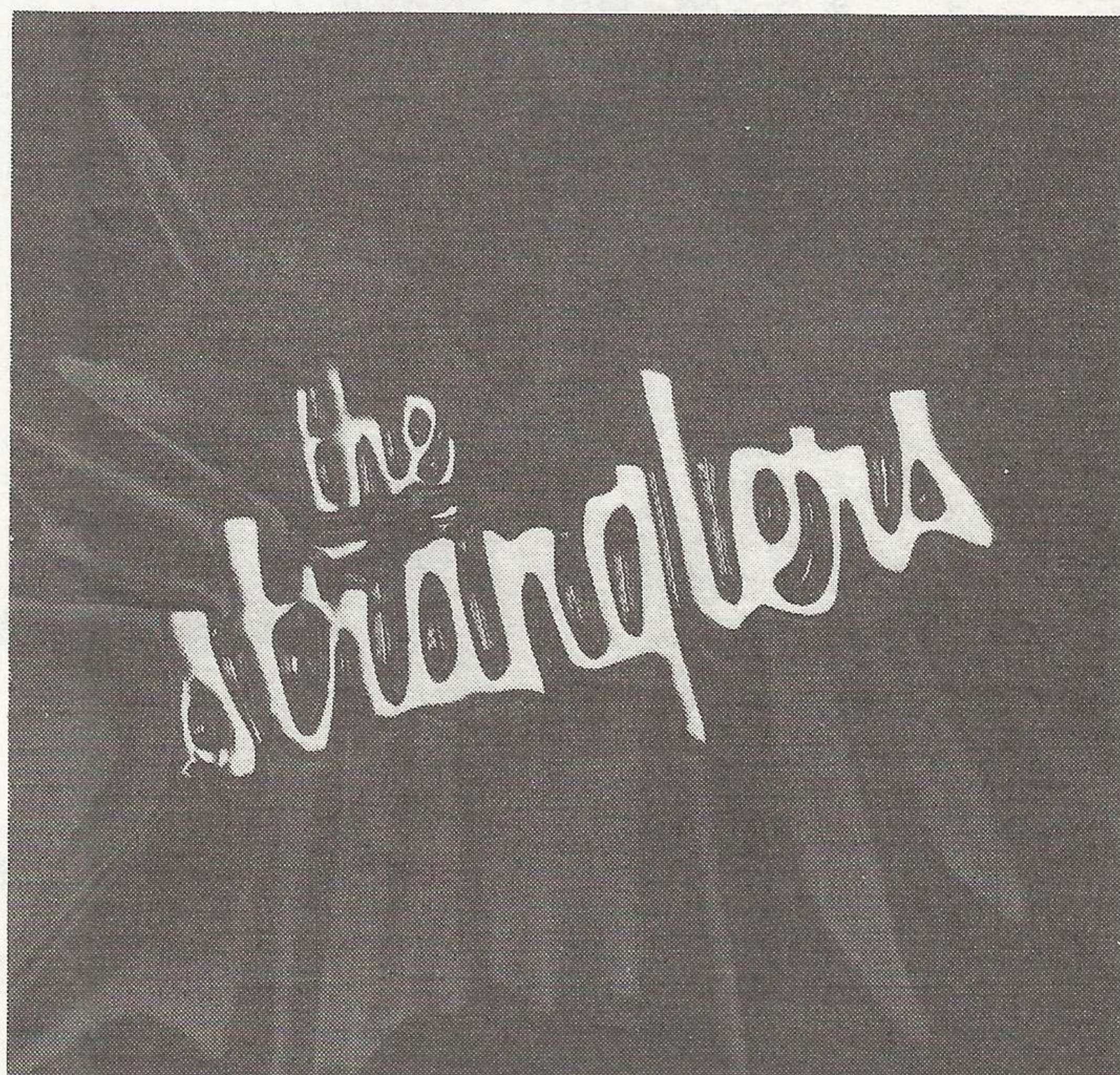
The "sleeve that never was" features Thelma. Photography by Peter McEvich, clothing by Jackie Castellano.

I must say that the cover of your Collection album is a fucking load of shit. You're just turning around and shitting on your loyal fans. It's your Album and you are responsible for the cover so how can you justify releasing an Album with a cover like that, it's beyond me!! I'll tell you what sort of cover it is, it's a chockan Album out quick, balls to what it looks like and rake in the cash cover

P.S. The packaging for 'the Collection' was absolute garbage, especially by Stranglers standards - could it perhaps have been E.M.I. getting maximum profit from minimum outlay - oh no, surely a nice company like that wouldn't dream of doing such a thing!!!

I was just wondering what the hell that unfashionable bit of Slut is doing on the front cover of the very good record, I may add, called the collection 77 to 82.

The Collection Album original black sleeve.

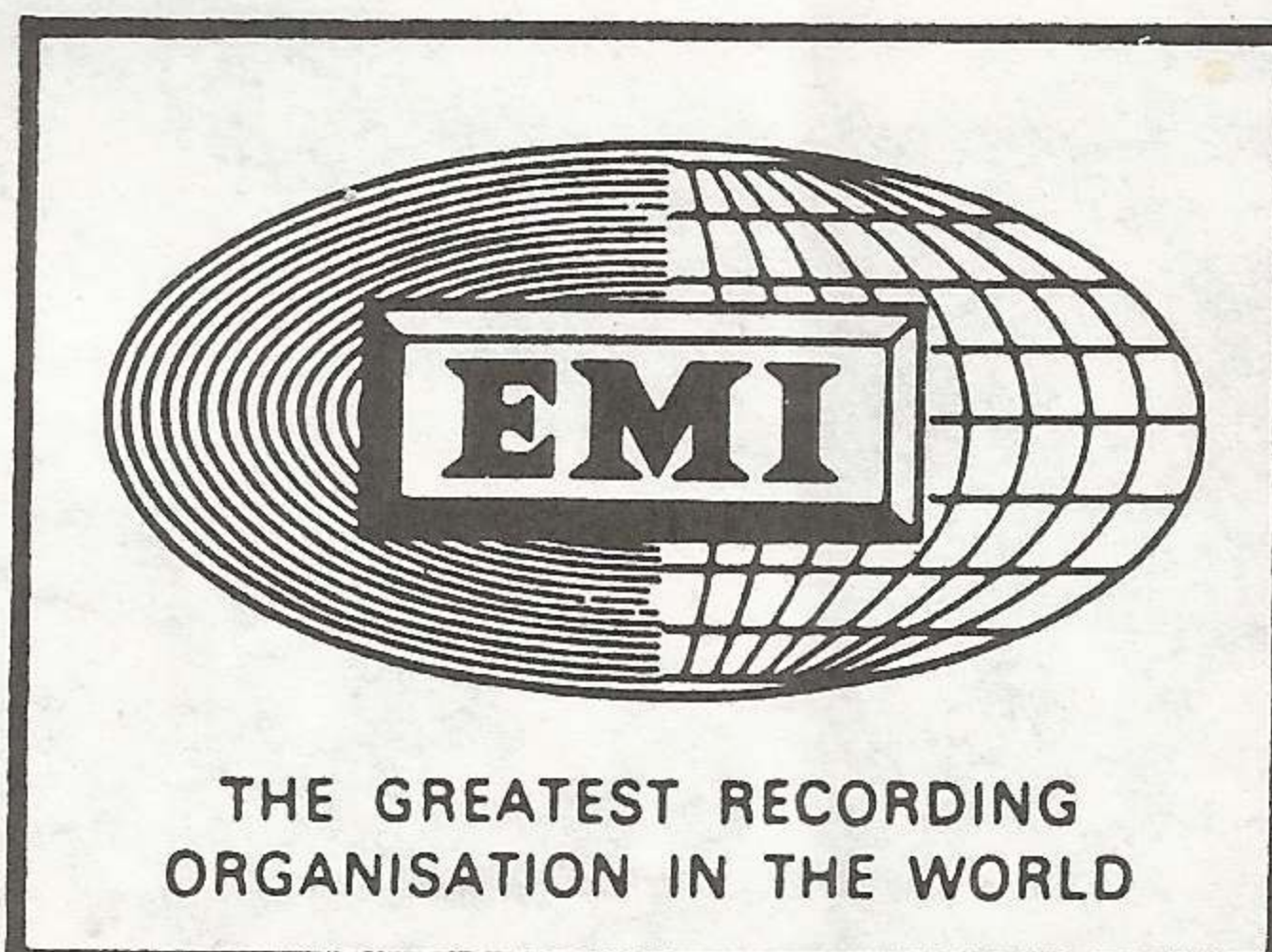


EVERY MISTAKE IMAGINABLE

When EMI approached us with the idea to release a song collection from their catalogue we knew we could do nothing to stop it. So we decided to co-operate fully and at least make sure that what might emerge would have our approval. EMI consulted us during early summer of '82 upon the track selections, and a final agreement was reached as to which songs were included.

I then attended several meetings at EMI discussing various artwork ideas for the sleeve. Six weeks later we asked EMI how the artwork was progressing. We were given a proof copy of the proposed sleeve, which the group unanimously rejected. (How six weeks' work could have justified the artwork presented to us, I don't know).

EMI replied that the man in charge of the sleeve was on holiday for three weeks. I traced his deputy and after continued pressure I managed to get a freeze of the sleeve production for 48 hours to come up



with an alternative. The appearance of the original rejected sleeve on the Belgian release attests to the group's confidence in EMI's statements!

A hurried and very unsatisfactory photo session which the group could not be present at resulted in the present 'Keep Fit' sleeve.

Asking for a further freeze to reshoot, I was told that release dates were final and

time had run out. Fed false information by EMI, I gave up hope and approved the 'Keep Fit' sleeve.

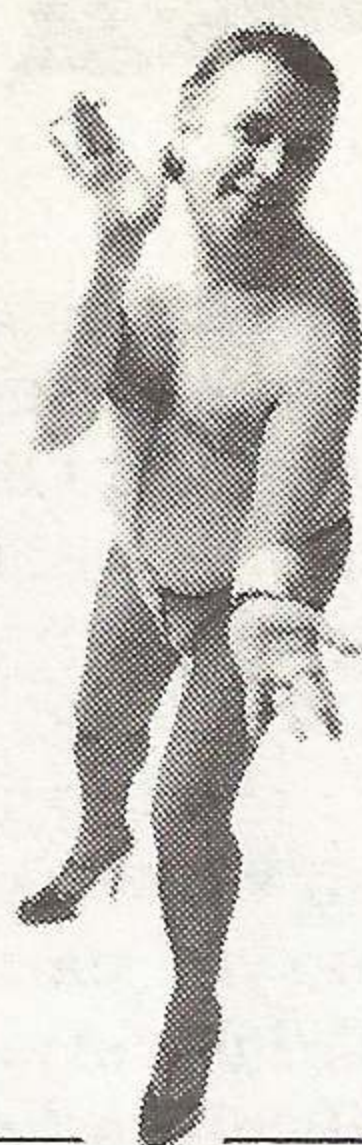
About two weeks later, we discovered there was time to reshoot the cover and with EMI's approval, I organised an 8-hour photo session which produced shots the group were totally satisfied with. We gave the new cover shot to EMI but learned that 80,000 sleeves had already been printed. A final telephone call revealed to me that EMI had never had any interest in the group's sleeve ideas and were intending to go ahead with their own regardless.

And people ask us why we're moving to CBS!

Hugh Cornwell

Since Hugh wrote this piece, copies of The Collection with the original, black sleeve have been seen in HMV and Virgin record shops in Oxford Street at the import prices of £6.99 and £6.49 respectively.





"I ALWAYS KEEP MY SOCKS ON"

The Life and Times of George Melly

George Melly is a man of many parts (See pic), and hardly an arts festival takes place without being graced by George and John Chilton's Feetwarmers. He became a jazz singer in 1949, partly to supplement his income from a Surrealist art gallery in London, through which he met several leaders of the Surrealist movement. Since that time, he has been rock, TV and film critics for THE OBSERVER (and was named Critic of the Year in 1971), has a regular column in PUNCH, and is an indefatigable writer and broadcaster. He has also given many lectures to art colleges and galleries, and is a recognised authority on Dada and Surrealism.

His association with the Stranglers comes from a film he made in the BBC series ARENA, in which he said that The Stranglers were "the heirs to the throne of Dada". George Melly is also the subject of Old Codger. Here Hugh Cornwell develops his career as STRANGLED interviewer, on this occasion assisted by JJ Burnel.

"ON LOVE"

HUGH: *I wanted to ask you about love, or whether you think it does exist.*

Love? Yes, I think it exists. I don't think it is necessarily connected with sex. A friend of mine, a Belgian Surrealist, used to say to me, "There's love and there's vice - screwing. The difference is that vice is simply the palms of two hands rubbing past each other and separating; and with love you hook the fingers at the end, so that they can't separate."

HUGH: *Is it like an addiction or a compulsion?*

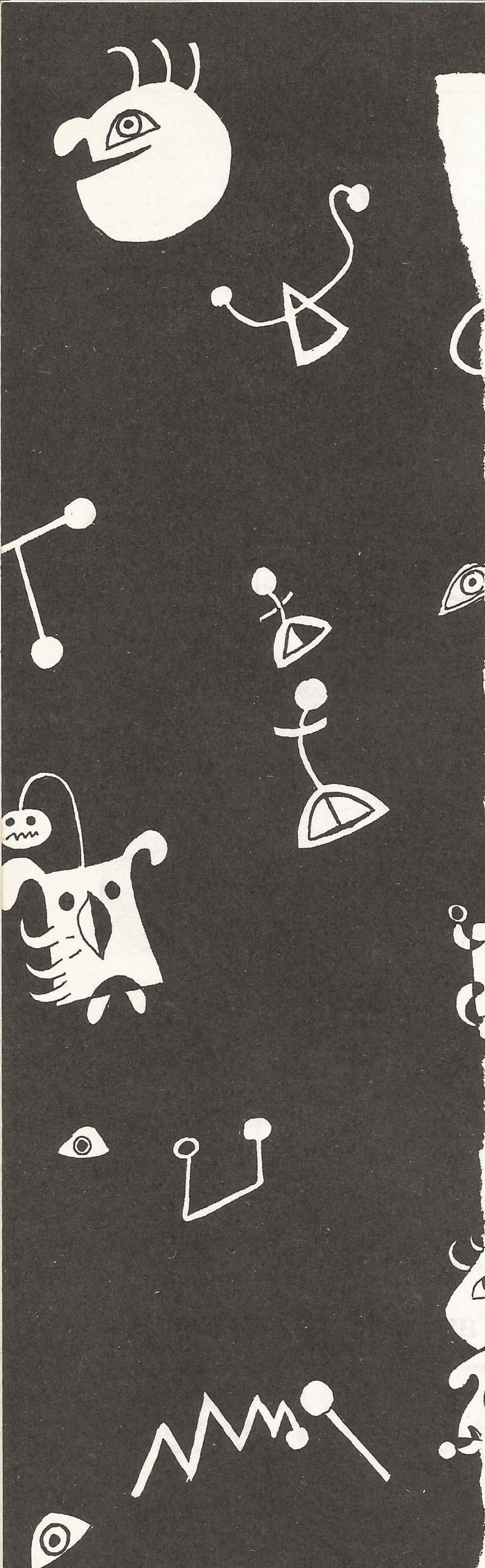
Of course; the Surrealists believed in total love, l'amour fou. I've always been in love with my wife, which doesn't mean I've always been faithful to her by any means. But I love her very dearly and I do 'love' her. I think people give too much weight to the sexual aspect of love which is fine when it's connected and pretty nice when it isn't. I really like screwing and I love my wife.

JJ: *Do you love screwing your wife?*

I have a pretty passionate time with her.

"The Surrealists believed in total love, l'amour fou."





But in the end, it's ridiculous to think that sex is excitement lasting for many years, because it doesn't. One gets too familiar with the other person. I always see that as a disadvantage. When you're first in love, you carefully hide your laughs, don't fart very much, maybe she'll see pimples on your arse, so you make sure the lights are dim. Later on you start to know the person as the fallible human machine she is. I think it's very difficult to keep the sexual thing going, it usually doesn't. The emotional thing, that glow of affection when you see a person – that can go on forever if you don't let the other interfere too much.

HUGH: *The last album we made we called 'La Folie', which was meant to be a study of the crazy forms love takes on, people's strange attitudes towards it, like some people can do the craziest things under the excuse of love and get away with it.*

What I don't like about a lot of love relationships is they're based on sado-masochism. I don't mean whips and black hoods. I mean the exploitation of the one person by the other to such an extent that the one who is exploited wants that and the one who exploits wants that. So they're locked in an awful dungeon with each other. It's all fears, hysteria, failure.

HUGH: *There's a lot of people in relationships who spend their whole time arguing and fighting, and they keep saying "I'm going to leave them", but in the end you suddenly reach the conclusion that they actually enjoy it. If they didn't they'd get bored or they wouldn't have such a good time.*

Yes, they really like a row. . .

"ON DALI"

I went over to write a review of the Dali exhibition in Paris for VOGUE. They put me up in a nice hotel. I like so much his early things and then it turns awful. I said to Alice Breton: "I suppose it was Gala (Dali's wife), once she got him, she changed him from a madman into a money-producing machine." She said: "Why is it that wives of painters are so much more a menace than the wives of poets?" I said: "Because poems don't go up in value."

JJ: *Dali was totally ostracised by the Surrealists in the 1930s. He was never really accepted, was he?*

Oh yes, he was considered their great jewel from 1929-1935 as he was such a marvellous painter, and publicity mad. Then he decided to go in exactly the opposite direction. He became a Catholic, pro-Franco, and when André Breton made up his nickname Avida Dollars ("I love

dollars" in Spanish, anagram of Salvador Dali), Dali was clever enough to accept it immediately. "Of course, there's nothing better than showers of cheques and gold falling on my head".

JJ: *Surely all artists are fascists at heart?*

Well, there's certainly a case to be made, but the Surrealists were violently anti-fascist. When Dali wanted to break with them, he wanted a sensational break as it would attract yet more attention. He said: "I believe in monarchism, Catholicism, Mediterraneanism, General Franco is the saviour of western civilisation", which is a pretty far out statement for someone who two years before had been a Surrealist. He was always intelligent, the way he exploited everything. Anyway, now he's very very old and very very ill. A friend of mine who knew him very well as a young man went to see him in a big suite in one of the great New York hotels. He thought: "I haven't seen Dali for 30 years. It's ridiculous, we were great friends, we travelled everywhere together. Dali was lying there like an old mummy in a dressing gown, his wife also sitting in a chair. Dali had a black eye and his wife had broken ribs. They'd had a fight in their eighties."

HUGH: *Dali said he'd eat Gala when she died. But he didn't.*

Probably because she was too tough. Before she ran off with Dali, she was married to Eluard, the poet. Eluard wrote "she has a glance that penetrates walls". When I reviewed the exhibition, I updated it and wrote "she has a glance that penetrates bankvaults".

"ON MAGRITTE"

HUGH: *Isn't it true that you've got a really good art collection?*

Not as good as it was. I've sold things over the years, but I buy things too. I buy young painters. I just sold my last Magritte oil, because I have a tower in Wales near the Brecon Beacons. It was built by the Normans. In the 17th Century they put a roof on it and it became a farmhouse. There's a river and the fishing rights came up for sale. I realised if it was bought and I couldn't fish there, the tower would lose its meaning, so I gritted my teeth and went to the auction. It did mean selling a Picasso drawing, a Klee and a Magritte. So now the river flows. The day I bought it a friend lifted his glass and said: "To the lord of the rolling waters" and I said: "and to the lord of the empty walls". I don't regret it. It's a funny thing, a river, because it's not there. It moves all the time. You can never put a



"It has a Magritteian aspect about it,

glass in it and say: "That's mine". It has a Magritteian aspect about it, to own something that's never there. He was a very old man, Magritte. He painted in a little room when he was poor, he painted in the kitchen. When he was prosperous, they bought a house that you would think someone who owned three successful shoeshops would buy, in the rue de Mimosa on the outskirts of Brussels. He let his wife choose all the furniture, so it looked very polished, like a furniture shop window in the High Street. He painted in a little room off the bedroom; it was carpeted and he always dressed in a suit to paint. He ate at lunchtime, had a glass of wine with salami and salad. Lived the most extraordinarily controlled life and he slept more and more. He told me he slept 13 hours every night. I said "I presume you sleep so long in order to dream". He looked at me with complete contempt and said: "No, in order to sleep".

"ON ACTING"

HUGH: *Have you ever done any serious acting?*

No, I did a tiny role in a film called "Sweet Movie" by Makavejev which was banned and never shown. I was only in it for a minute but it took three days.

HUGH: *You must have had plenty of offers.*
I've had offers usually to play Soho gangsters. I'm not that interested in acting. A stage act is an act, an exaggeration of oneself. My stage act is a caricature of myself. I send myself up rotten. . .

"ON THE PRESS"

I can't read the MELODY MAKER anymore.

JJ: *No-one else reads it either.*

HUGH: *We call them all 'the comics'.*

It used to be a good paper once, used to have good writers on it. Now they have those endless sub-Tom Wolfe-derived interviews, where because the guys have nothing to say and they've only just arrived, they've made it this week. Nothing to say, so the whole description goes into: "His girlfriend opened her handbag and I noticed a Dutch cap. He ordered another root beer." And it goes on and on with trivia. "He picked his nose three times in 35 seconds. Outside the window the sky was looking pretty gloomy and downcast."

HUGH: *"I looked at my watch. It was 4.13"*
It's just a way of filling the paper.

HUGH: *Are you doing anything for the Beeb in the future?*

I've done quite a lot which is slowly

filtering out. Got a piece on a Max Ernst painting coming out. I made it two years ago. . .

"ON AGE"

I don't know why people are so frightened of age, I rather like it. Gives you an excuse for things.

HUGH: *You can derive new pleasures all the time from things you never thought you'd derive pleasure from. Simple things.*

Quite right, I don't mind it a bit. I don't want to reach senility, but I don't think I will, given the way I live. . .

"ON NEW YORK"

What's awful about New York is the way one can become a folk object. I went into this tobacconist and asked: "Can I buy 20 cigarettes, please?" "I beg your pardon? Do you want 20 packs?" "No, just 20 cigarettes." "You mean a carton?" "No, just one pack." From then on, my life was a misery. Every time I passed the door - "Hey, this is the guy who asked for the 20 cigarettes. You hear that?" I was the great success of the area, SoHo, which is a funny area anyway. Art galleries and boutiques, the rest of it is the grandparents of the Mafia. Little Italian shops selling one sort of sausage. "OK, look, Mama's got a shop, she's happy. Every year she goes back to Sicily. OK, like she's all right, she's got it made. Who cares about losing Saturday selling sausages." It's one area in New York where you're absolutely safe in the streets.

HUGH: *Except the odd shooting.*

Sure, but that's between the boys. You never get mugged in the streets. There's this one panhandler in SoHo, so he keeps out all the bums from Skid Row, just up the street. "Hey, can you give me 50 cents?" "Would you like a dollar?" "No thanks, just 50 cents." He's got the cartel there. It's a lovely bit of New York. . .

"ON EARLY DAYS"

When I first came to London I worked in an art gallery. I got three quid a week. A Surrealist art gallery that doesn't exist anymore in Brook Street. Three quid a week! I paid a quid for a big room in Chelsea. I couldn't live on it! I was just a bit overdrawn every week. Then I began to sing a bit, that added the odd quid on.

HUGH: *Jet remembers seeing you in London in the 50s, but I told him to keep very quiet about it!*

to own something that's never there."

GOLDEN CROWN

I couldn't believe it.

There I was, sharing the same stage with four men dressed in black, whose records I had rushed to buy during the late seventies and early eighties. I had only ever seen them perform on the haunted fish tank. I'd always managed to miss their live gigs. Here they were, taking part in our local carnival at Malmesbury in Wiltshire. Hugh Cornwell was crowning our Carnival Queen. The three other Stranglers, their minders, assorted photographers and myself, were all watching from the wings. How had they come to be here?

Well, several weeks before this event, which took place during the August Bank Holiday weekend, I had walked into a local hostelry to find, seated in the corner, a tableful of men whose faces seemed strikingly familiar. For my sins, I had become involved in the organisation of Malmesbury Carnival a couple of years before: my particular job had been the running of the Carnival Queen competition, which involved trying to chat up lots of the local ladies in an effort to persuade them to go in for the contest. A terrible job! Another part of the job was to find a celebrity to crown the Queen when the time came. In past years we have managed to persuade various TV and film personalities to come along and do the honours, but this year we were struggling – everyone we asked was already booked.

So you perhaps can imagine what thoughts

were running through my mind as I stood at the bar. Here in the same pub as me were four potential candidates for the crowning. Just think of the pulling power of any one of the Stranglers: it would be standing room only! So, mustering all my bravado, I walked over and spoke to Jet Black. I explained who I was, and asked if he thought he could help. A smile – yes a hint of a smile! – came over his face. What would he say?

I explained that the aim of Malmesbury Carnival was to raise funds for local projects: how that previous carnivals had provided the money to build the town's swimming pool, had provided extra equipment and facilities at the local hospital, amongst other things. I also explained that the crowning ceremony involved having photographs taken with five lovely girls. Jet immediately suggested that if this was the case, then Hugh Cornwell was definitely our man. So between us, Jet and myself, we talked Hugh into a job! Dave and JJ seemed interested in what we had to say, too. We chatted on, and I learned that the band was taking a break from rehearsals for their new album. We parted company that evening after a couple of drinks. Happy. The Stranglers were off to rehearse again. I was off to pass on the good news that we had someone really special to crown our Carnival Queen. Someone with a record in the top ten at that very moment.

The great day arrived. The Crowning

Below: Jet tries frightening the Mayor and Mayoress.

Hugh and Lisa make the headlines in The Western Daily Press.

Top of the pops



Photos by Susie Barker



Singer
crowns
Lisa

Story: Tim Miles
Picture: Trevor Porter
STRANGLERS'

Stranglers star Hugh Cornwell with Lisa McCulloch
'Save your
child' plea

always pulled in a good number of people, all eager to see which girl the judges had chosen. But this year there were more people queuing to get in than I had ever seen before. They all crammed into the school hall, a good number of them in their teens, waiting for a glimpse of The Stranglers. The evening was due to begin at 7.30 p.m. At just after seven o'clock a big black Cadillac, as used on the BBC West TV session, pulled into the school car park. A throng of people surged around the car, and somehow out got Jet, Hugh and Dave. JJ had been held up, but was on his way down from London too. The unbelievable was happening. All four Stranglers were going to be with us.

After the customary hospitality, we filed into the wings of the stage for this gig, so different from the normal Stranglers stage set, complete with flowers and the town's Mayor. Hugh was ushered into his place on stage sitting down. The rest of us in the wings watched. Not quietly, since we now had JJ with us, adding to the excitement for the



Above: Entertaining some "Strange Little Girls."

audience by peering from behind the curtain every so often, and shouting encouragement to Hugh.

The necessary pomp and circumstance over, Hugh performed the crowning ceremony. Lisa McCulloch from Great Somerford (Mark Phillips territory) was the lucky recipient. Hugh said a few timely words, with a little quip about how he would have given Lisa the keys to the town if they had not been lost somehow. Thus far, everything had gone pretty well to plan, but now some degree of pandemonium broke loose. The other three Stranglers arrived on stage to pose for photographs with Queen Lisa and dignitaries. JJ was even seen to try on the crown for size – perhaps we'll invite him to be Carnival King next year! Of course, the large young element in the audience loved all this and were starting to queue for autographs and a quick word with the meninblack.

We pride ourselves in doing things well in Malmesbury, and to this end we publish a special eight page tabloid newspaper which is

distributed free around the area. It gives details of all the Carnival events, and this year carried a front page lead on the Stranglers, with the latest publicity pictures from EMI. As you can imagine, the spare copies of the paper I had taken along were snapped up by autograph hunters keen to record their proximity to The Stranglers.

It took us some while to leave the school that night due to the well wishers and autograph hunters. Scenes in the car park were something not often seen in Malmesbury, with hordes of fans nearly mobbing the band. Luckily they had brought along some of their road crew, so we were able to ensure they got away safely. We piled into the local Bell Hotel for something to eat and drink, The Stranglers still signing autographs for the waitresses and other hotel staff. They were even asked to autograph the Mayoress's belt. Then there were yet more photographs taken, including some with the band balancing a group of "Strange Little Girls" aged around four years each, on their laps.

After a decent – and not too short – interval, we all left to wend our various ways home. The Stranglers were off to finish rehearsals for the new album, and were off to Brussels the following week to record. Hugh was flying to New York the next day, before returning to Brussels, and Jet was preparing to make the journey to Belgium in his new rather special Fiesta. There were still fans around outside the hotel as they left – who said Stranglermania?! Then, a gentle rev-up and the big black Cadillac was gone into the night.

Goodnight Stranglers, and thank you very much for all your time and patience. You certainly made this a night to remember. Come back soon.

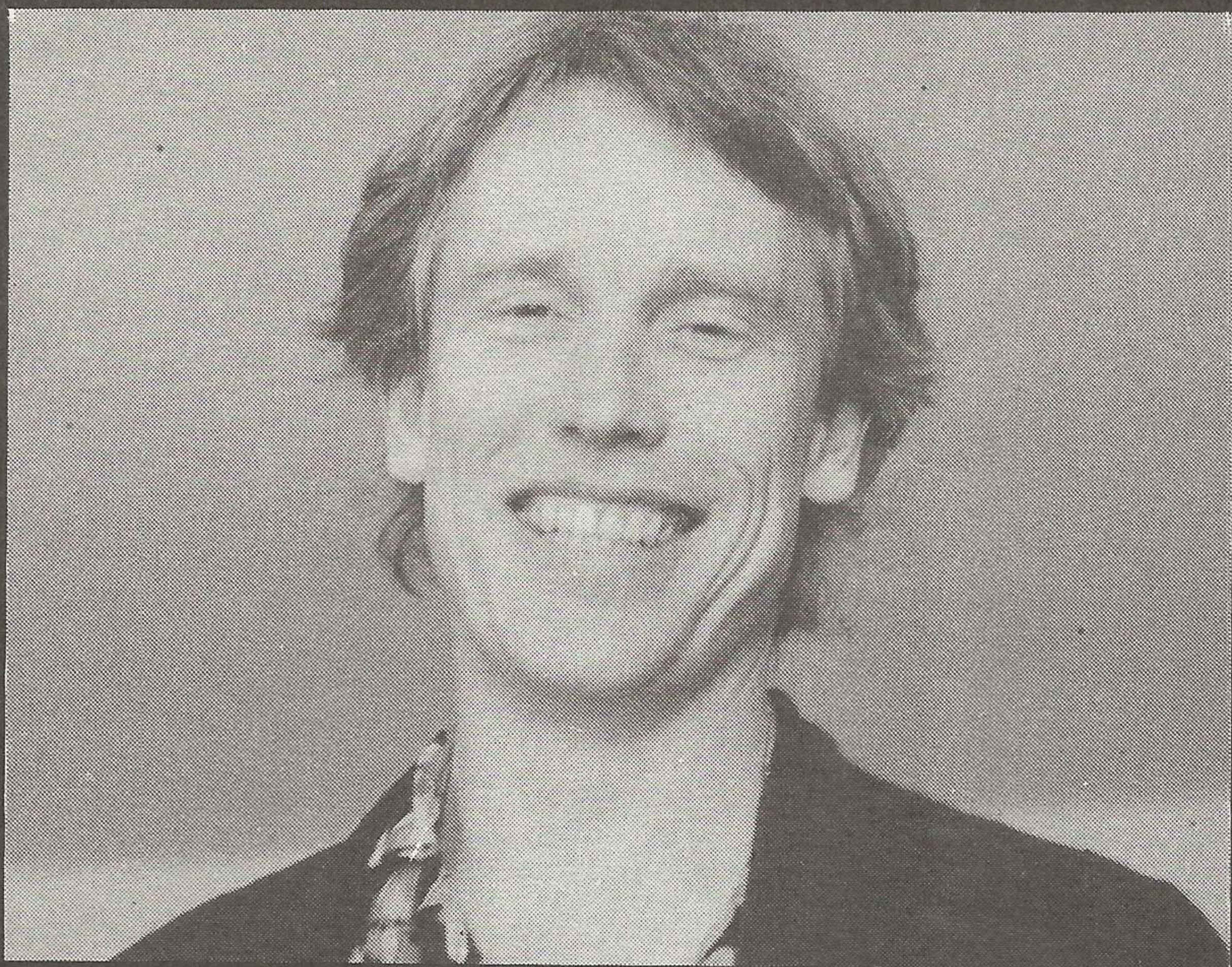
Richard Langley

Footnote: Malmesbury Carnival was to go on to raise £1600 profit in a week, towards new equipment for the town's swimming pool.





Lindsey laughs at the suggestion that the Stranglers are mad loonies.



"Who Wants the World?"



LINDSEY

Lindsey Clennell has to date made four videos for The Stranglers – Who Wants the World?, Golden Brown, La Folie and Strange Little Girl – and has just completed the compilation video, released around now. The following is based on an interview with Lindsey conducted by STRANGLED designer Lola.

We tend to think of videos as coming to the fore in the last five years, but Lindsey Clennell has been working in the medium since the end of the 1960s. He had no art school training, but at that time was doing light shows for bands. He and a friend would make slides and liquid slides for light shows, something several people were doing at the time. In particular he worked in connection with the Arts Lab, in Covent Garden "a kind of 'sixties ethic' hangout. People used to sleep there, live there, it had a cinema and a theatre and we used to put on shows there." As video started to come together, they used it in light shows and everything else that they did, and so got into video and film making through a kind of abstract art context. Later he made the transition from work which was purely artistic and experimental to commercial video. "In something like 1969 I decided I should get a job, and I got a job in a very small video studio. I did writing for them, production, everything, and was learning about it as I went along, because nobody knew a lot. It was actually a sort of video hire company, but they had a studio as well, so I learned a lot about video very early on in 1969."

Who Wants The World?

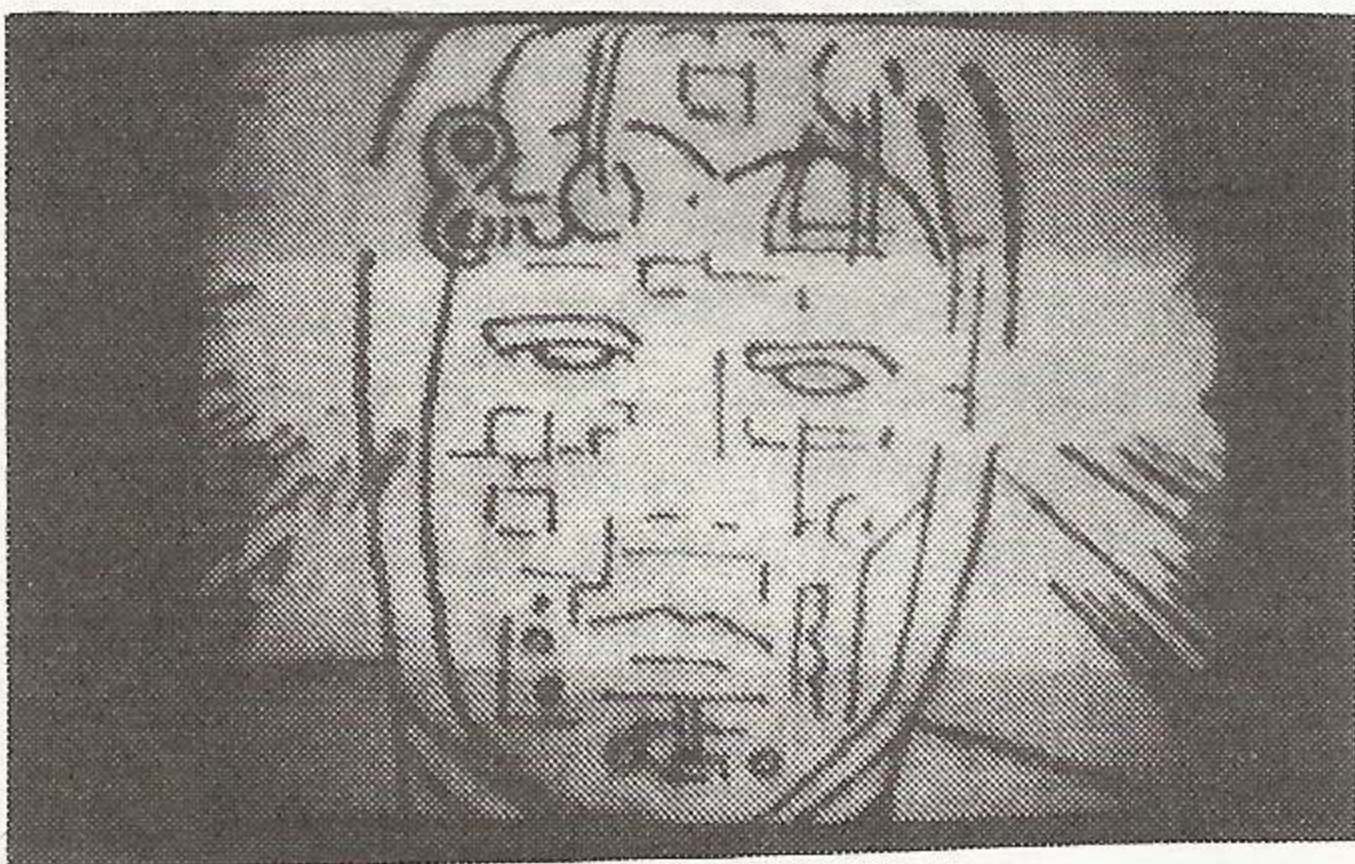


Why, then, has there been a boom in recent years? Why has it taken so long for the video revolution to come about? Lindsey says that the reason is that manufacturers have only now succeeded in making reliable equipment for people to play and record on. In 1969 the manufacturers were promising video cassette players but didn't deliver the goods, and obviously there was no market for programmes on video until there were enough machines in existence. "So the first thing that had to come was a reliable machine".

CLENNELL—VIDEO MAKER

How did Lindsey start off making videos for bands, something else which we tend to think of as happening only in the last five years? "Well, because I was interested in music, some of my early productions were of 1970 rock festivals. Then I made a film of Emerson, Lake and Palmer, which was distributed in the cinema and was all shot on video, with video effects. By then I was independent, but I was like an independent film maker looning around, going from one hair-raisingly badly-organised production to another hair-raisingly badly organised production, getting the money from all sorts of weird backers, which you do in the film business. Then, because I had quite a bit of experience doing music anyway, I ended up doing promos for bands, and making programmes in the music field." Lindsey says it's the most acceptable, commercial way for him to operate, "because I don't want to make commercials and I don't want to make industrial training films for insurance salesmen."

Emerson, Lake and Palmer



Lindsey makes the point that although working with bands must be the most exciting field of video work, it is also challenging in the sense that he is constantly forced to examine his own prejudices, to look again at something which has been assessed in a certain way. There is a lot of musical prejudice about, "not exactly snobbism, but there's a feeling of 'This is OK' or 'That is OK', and it's very much a part of the music business. It's like people drink gin and tonic, they don't really like it, but they think they ought to drink it, and it's the same in the music business to a large extent." He has, for instance, made 3 videos for Whitesnake, one of the Heavy Metal bands which have been pretty well smeared a lot of the time. But as far as Lindsey is concerned they are working with him in a professional capacity, and that is how he views them. Their lyrics may leave a lot to be desired, politically, and especially from a woman's point of view, but on the other hand they are not bombing anyone, they're not knocking

anyone out, all they're doing is getting on stage, posing and making exciting music "and that's OK in my book. Anybody who does that is great. It's people who do other things that worry me." Oi bands, perhaps? "No, they wouldn't, you see, because although it's possible for people to say 'This band, skinheads and that, they don't like Pakistanis' or something like that, that's possibly true, but to me artistic expression is basically a very positive thing, and music is one of the most positive of artistic expressions. Someone who gets on stage as a Heavy Metal artiste I see purely as a professional. They all have to deal with each other, with their management, with their audience, and if they manage to do all that and come along and entertain two or three thousand people that, to me, is right action. If you go out and abuse your old lady, or never give her a chance to express herself, or insist she acts and dresses in a certain way, your attitudes are generally repressive and violent. But on stage, referring to women as little girls I don't consider to be particularly serious. You can criticise it in a certain way, but in my book, it's not particularly serious."

How does Lindsey go about putting a video together? How did he do the Whitesnake video, for instance? "Obviously you have to do what is appropriate to the band, and it seemed to be appropriate to Whitesnake to do a live performance." What, with cardboard guitars and things? "No, I would have liked to have done that, but in fact we shot Whitesnake at the Rainbow, then we shot a live concert at the Rainbow, and put the two together."

Whitesnake



Individual bands are not responsible for employing Lindsey to do their videos. Instead, he is approached by the record companies, who put him together with the band and things are worked out from there. Lindsey may suggest ideas, which are either accepted or rejected by the band. Very often the band have no ideas of their own, which is perhaps a little surprising when bands seem to be moving towards self-management of their image.

Certain bands for example, seem to be almost video artistes. For bands such as Adam and the Ants, videos form part of the whole package they are offering to the audience. As Lindsey points out, however, it is putting heavy demands on a band to ask them to play good music and produce hit records, to act, look good and conceptualise videos. From the point of view of the fan, everything about an artist is made by the artist, but in fact that is not the case. Much of an artist's image is created by the record company's promotions department, or the record producer. A lot of bands are very nervous about their image, a paranoia which is part of the musical prejudice mentioned earlier. They are frightened to take a risk, to alter things. But what brings success is a badly identified thing, and anyway once success is subjected to analysis, it becomes far removed from the actual process of creating. "Once you start to analyse, you start to become inaccurate. You break the finished product down into pieces which bear no relation to the actual source of creativity."

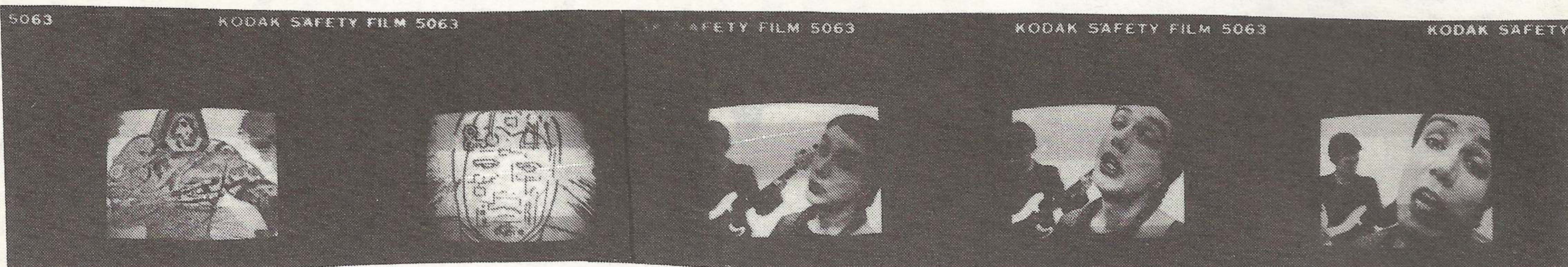
The Clash



Does he find that bands who are nervous about their image make the job much harder for him? Does the whole thing pull together more easily when it is spontaneous? It depends on how it is done. "Obviously in making a video, you are recording what goes on in front of the camera so if everyone is having a really miserable time, it shows. And sometimes it is obvious that everyone *is* having a really miserable time! Even with the simplest video, where the artist is just performing and there is no story to speak of, it's really important to do it in the right way. It's like having your photo taken. If you don't like it, if you're embarrassed, then it really shows."

Other bands with whom Lindsey has worked include The Clash, whose first video he did. "Their album was No 6 in the charts and they had just changed over from living in a squat to realising something was happening. I did three numbers with them - 1977, London's Burning and White Riot. It was like an

Photos by Lola



8mm thing, shot with one camera." One of the things he has been most pleased with recently has been the video he did for The Members' "Working Girl". He has also worked with Classix Nouveaux, Boomtown Rats (She's So Modern) and did the 'Emergency' video for 999 which was shown on The Old Grey Whistle Test. He found 999 particularly exciting, and finds it difficult to understand why The Buzzcocks gained such a following but people hated 999. "The Buzzcocks were cool, and 999 were uncool. Musically I couldn't see a lot of difference, except that Pete Shelley had this feminist stance which he brought in from somewhere, and kept getting interviewed in The Guardian."



Lindsey says that he prefers working with bands like The Stranglers, but that there aren't many bands like The Stranglers. "They are very talented people, talented actors and really professional. People think of The Stranglers as mad loonies, but they're not. Not in my experience. I've never known them to be anything but really imaginative, constructive and into what they're doing. I'd like it if more people were like that. They are really positive in their approach, but at the same time don't insist on their own ideas, so the result is a good all-round collective approach."

The Golden Brown video looked as if it was made on location, but in fact was made at Leighton House in Holland Park. Leighton was a Victorian society portrait painter and a big society figure. He collected Arab tiles and tiled a whole room at Leighton House with them. The rest of the video was made with library footage. But the overall effect was as if it was made on location. Sometimes the videos are in fact made on location - La Folie, for instance, was made in Paris, and Lindsey did one recently with Mick Jagger and Peter Tosh in Jamaica. He doesn't angle for making videos specifically on location, it just happens. "No, I don't say 'What we should do is shoot this one in Bermuda', it just happens." Thinking up locations for videos must pose a bit of a

problem? "No, thinking things up is never a problem. The problem is thinking things up which don't cost too much. The record companies pay for the videos (although ultimately it is the artist who pays for the video, since it is the artist who generates the income) and budgets are very low compared to commercials. They are structured in a different way, and promos have to compete with commercials. A commercial may cost £30,000 for 30 seconds, while a promo costs £8000 for 4 minutes. At the top end of the scale, artists can afford it - I recently saw a Paul McCartney video with John Hurt in it as an extra! McCartney's video is rumoured to have cost over £200,000. Generally speaking a video is not an easy thing to put together. It requires genuine skills and genuine knowledge, you can't bluff. And the budgets are not always huge. Most are in the £4000 to £10,000 bracket, with a lot under £10,000. You really have to be in love with the business. If money mattered, you'd be making commercials."

At present videos get little exposure in this country. Most of us see a particular video only once or twice, usually on TOTP, and then only if the record is a success. The Who Wants the World video, for example, would have been seen more on the Continent than in Britain because the record was not particularly successful. This is disappointing if the video is especially good. "The Members' 'Radio', for instance, was particularly disappointing, because it was a good record, a good video and the band looked good. But the record didn't do anything in this country. It was No 4 in Australia and high in the disco charts in the States. If you'd been a Members fan in New York you could have seen the Members' video 6 times a day on cable TV." Complete compilation videos, like the one he has just done, are not shown on television, because the TV companies feel the audience is not wide enough. This will change, perhaps, with Channel 4, but also because the day is not far off when every household will have a video recorder.



"People will record films and programmes off the air, of course, but will also buy complete videos of their favourite bands, and have their greatest hits on video."

As an independent, Lindsey probably plans things out less than most people. He is in a better position to make decisions as he goes along. He always has a contingency plan, but feels that being free to digress is absolutely essential. He has, however, never been rapped over the knuckles for moving too far away from the plan he submits to the record company, though he says that the whole business of making videos is mysterious anyway. "You make a video and you love it, you think it's full of good ideas, and nobody buys it. Some are great and the song is terrible, some videos are terrible and the song is great. The 999 video was especially satisfying because it was very cheap. People remember it but the band wasn't successful, so the video didn't get the exposure and success in that sense."

Some of the effects which we see in videos on our screens at the moment are ones which Lindsey experimented with and abandoned very early on, because he got into video at such an early stage in its development. Examples are the electronic colouring technique which turns the sky a different colour, and the digital electronic technique which gives an effect rather like that of a gouache painting. The effects used really depend on what the video maker is interested in. In the last 3 years, Lindsey has become more and more interested in film and film techniques. At present he is working on a film about cycle racing in Switzerland for Raleigh Cycles. It will probably be shown in cycle clubs and also bought for TV. (Lindsey once made a film about boxing, on the strength of which he has been listed as a 'sports documentary maker'!) He became very tired with doing purely effects, often used to spice up an uninteresting performer. He believes, anyway, that people don't want to see effects but the artiste himself. It is the personality who is ultimately most interesting. Peter Tosh and Mick Jagger,



for instance, he shot in the most simple and natural way, because it is Peter Tosh and Mick Jagger that the people want to see, and not clever effects. "Effects work best when related to the content. Effects don't stand up alone - I'd love it if they did, but they don't. Videos are as much about people as about music."

Lindsey also prefers the cinema screen for effects, and spends a lot more time editing film than video, mainly because film is so much cheaper. Video costs about twenty times more than film, because video is edited electronically on very expensive equipment. Films can cost £500 a week to edit, while video costs £2000 a day. Obviously this means that video requires a much clearer idea of the finished product when shooting than film.

Peter Tosh and Mick Jagger



Lindsey used to be in a band himself at one time, as a saxophonist. He now listens to a wide variety of music, and finds that making videos has helped him both to keep up with the music scene, and also to regard musicians as musicians rather than as representing a certain attitude.

"Somebody who works in a factory in Durham, for instance, might go to a Whitesnake concert in order at least to identify with somebody who's unrepressed. They want that headbanging violence in order to make them feel like themselves, because they're so squashed at work, or whatever. I find that I need different things out of music, so I listen to a lot of classical music, or I listen to a lot of jazz. I tend to listen to one record a lot, then I forget about it. I don't think 'Oh, I'll have a little bit of this, or a little bit of that.' If I want to do that, I'll turn on the radio. I also like to know what's going on, and like to do demos and promos because I think that's a very interesting stage. I quite often do sort of demo-promos which are run off very quickly and which I shoot myself, just so that they've got something on video to help them get their thing together."

Budding rock stars please note that Lindsey is in India for the next couple of months!

Naomi Clifton

Still from the 999 "Emergency" video.



Mick Jagger sings along with Peter Tosh.



Still from an Emerson, Lake and Palmer promotional video.



If a Strangler's favourite occupation is his music then making videos must come a close second. This assumption follows my recent viewing of the video album which could be blessing your VHS and Betamax sets this Christmas.

Without wishing to give too much away, however, let me just say that this is one product no faithful Fredinblack will want to miss. Short of possessing every piece of vinyl The Stanglers have ever appeared on, nothing that's available to date comes closer than this in successfully documenting the extraordinarily diverse achievements, musically and otherwise, of the band over the last 5 years.

The album (which runs at just under an hour) is made up largely of promo videos which date right back to 'Grip', the first single. To my knowledge only three of the fifteen or so promos have ever been seen on British TV, so this magnificent collection comes together not a moment too soon.



Strange Little Girl

The person responsible for collating all the album's material is Lindsey Clennell, who incidentally was also behind the more recent and highly successful videos like 'Golden Brown' and 'Strange Little Girl'. There can hardly be a Stranglophile in the kingdom who hasn't by now seen the 'Golden Brown' video and had a chance to sample Mr. Clennell's talents as filmmaker/director at the same time. One interesting point to be made here is that 'Golden Brown' has turned out to be the most shown video promo that EMI have ever had.

The quality of the filming and the choice of locations throughout the album

is as varied as the songs themselves. On the whole the presentation has been tempered towards the lyrical message of each song, so that the visual impact of 'Something Better Change', for instance, is as forceful and uncompromising as it is on record.

Duchess



Obviously the size of the budget allocated to each promo was also an important influence: as the budgets increased so too did the level of sophistication and imagination employed. Not every single has an accompanying promo, however, and one or two of the existing videos were too shoddily put together to warrant their use on the album. The original 'Nice 'n' Sleazy' promo, for example, with its Parisienne night club setting, featured a young lady wearing nowt, but waving various clusters of coloured feathers about her person, in a desperate attempt to delight drooling male heterosexuals hoping to catch a flash of something they shouldn't. Unfortunately it just didn't gel, and the end result looked more like a girl in a body-stocking waving loads of feathers around – which of course was not the desired effect. Sadly, that particular promo will never be seen – but never fear, some live film of 'Nice 'n' Sleazy' substitutes instead, and it is far more entertaining: anyone who was at the Battersea Park gig 3 years ago will know just what I mean!

Perhaps the most pleasing aspect of the video compilation is that it successfully displays the very broad sphere of areas that The Stanglers have been involved with over the years and balances the serious with the tongue-in-cheek. My

personal favourites are the 'Duchess' and 'Nuclear Device' promos – both of which see the band at their wackiest ever.

Neither of these two films have appeared on British television, although a still from the 'Duchess' video appears on the sleeve of the single. It was shot in an old church in London and features the band in choirboy vestments swaying feverishly along with the song. The vicar of the said church was apparently highly amused with the end result, along with everyone else – well almost everyone. But when the band attempted to get the BBC to show the video on Top of the Pops in the place of another studio appearance, certain characters at the Beeb, who evidently had access to a hotline to heaven, decided that the film was blasphemous and so banned it from the show.

Golden Brown



'Nuclear Device', however, was filmed a few miles from home (and at considerable expense) in an area of Portugal that fitted in with the Australian outback setting of the song. Again the Beeb banned this promo, because of its 'racist innuendos'. This I found most confusing, for what anyone could find offensive about four loonies jumping around in Aussie bush gear is well beyond me.

All in all what I have seen of the video album is very impressive. Unfortunately it could be some time before fans can manage to scrape together the necessary thirty green ones, but they shouldn't be disappointed when they finally do. If this doesn't make top of the video charts, then my name ain't. . .

Chris Twomey

THE VIDEO COLLECTION 77-82

Duchess



Nuclear Device



Strange Little Girl



Letters

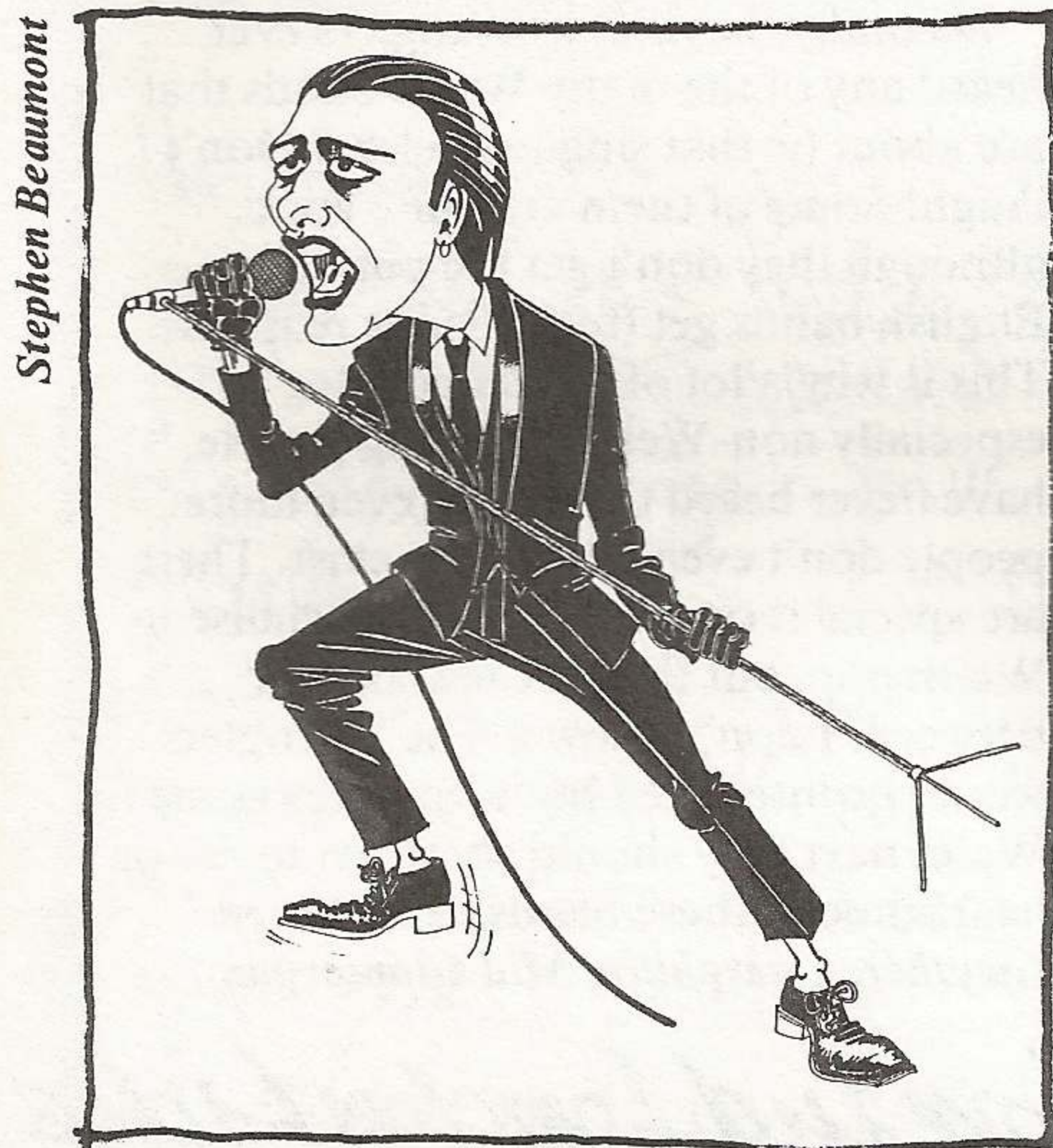
Damned Stranglers

Dear SIS

Did you know that The Stranglers are mentioned in a song by The Damned called 'I Believe the Impossible' (the B-side to History of the World Part 1). The line is "see the axeman get it back . . . no more Stranglers dressed in black."

Yours

Alex Firth, Shipley, West Yorkshire



Stephen Beaumont

"SEE THE AXEMAN GET IT BACK...
NO MORE STRANGLERS
DRESSED IN BLACK"

Something Else

Dear SIS

I was wondering whether any of you happened to see 'Something Else' on October 8th on BBC2. It was about a punk who followed Norman Tebbit's advice and got on his bike to look for work and how he gradually sussed out how society is run. Anyway the programme used the intro on The Raven twice, the intro to Something Better Change and the last minute or so of SBC was used for the last minute of the programme and credits. I hope Deena Tallon wasn't watching as they also used part of God Save the Queen by the Pistols and she might get so 'upset and frustrated' at such 'associations' that she might puke in her cocoa

All the best.

Timothy Saywell, Leyton, London E10



Glen Fabry

Stranglers and Bucks Fizz

I would like to reply to the letter written by Deena Tallon in the last issue of *STRANGLER* (No 11).

Dear Deena

I had to reply to your dirge which was published in the last issue of *STRANGLER*. I will, however, start by agreeing with you in that The Stranglers never meant to be part of the Punk movement, but whether you like it or not, without the Punk movement the early Stranglers material would certainly not have been accepted by any of the British public - Jet in *STRANGLER* 9 admits this. The Stranglers have always played what they wanted to play and I gather they want to be accepted for what they are - a totally individual band. They can never, and will never, be categorised. "All the Punk bands have now been exposed for not being into what they said they were into. In our case we never said we were into anything." Jet, Record Mirror, August 2 1979.

The majority of your 'idiots' with 'Dead Kennedys' written alongside the Stranglers logo on their jackets are

probably among the devoted fans who follow The Stranglers around Britain and who followed the band when they were struggling for recognition - when you were probably drooling over the Bay City Rollers.

You are slagging the wrong people. These devotees are among the true fans who enjoy all Stranglers music, going to gigs knowing they won't be hearing 5 Minutes and Go Buddy Go, but have still probably seen The Stranglers play more times than you've played with yourself.

It is the idiots who scratch The Stranglers from their jackets when The Stranglers produce classics like Golden Brown whom you should be slagging, those that are embarrassed to be associated with Stranglers 'tamer' music.

I'm dreading the day when 11 and 12 year olds wander around town with The Stranglers written alongside Bucks Fizz and Kim Wilde.

No offence meant.

Tim Clubb, Northampton ("Town of the Dead") (Tim's description, not ours - Ed.)

Letters

Glen Fabry



Who killed Marilyn?

Dear SIS

Recently, flicking through the daily newspapers, I discovered articles about a new investigation into the death of Marilyn Monroe (sex symbol, superstar, PIN UP). It seems that a private detective in the United States called Milo Speriglio has uncovered clues which can disprove the general belief that Marilyn committed suicide. The new theory itself is that Monroe was murdered by the CIA. This connection with the CIA made me remember Hugh's article 'The Regular Spiel' in *STRANGLED* 5. The new belief is that Monroe learned about a plan to kill Cuban leader Fidel Castro from her much publicised relationships with John and Bobby Kennedy. The CIA were afraid that Monroe would reveal the plot, so she was murdered, just in case. The new belief is backed by several clues which, if followed through and investigated properly, would prove that Marilyn was murdered. The first clue is that although her autopsy report said that she had taken an overdose of barbiturates, her stomach was empty. There was a high level of barbiturates in her blood, suggesting that the drugs were administered by injection. Other clues are that Monroe's diary, in which she wrote details of her meetings with John

and Bobby Kennedy, disappeared soon after her death and that just before her death, her private telephone line to Bobby Kennedy was disconnected. Also, there was no glass of water near the body – the only thing to suggest she had taken the pills was that there were empty pill bottles nearby.

Perhaps the most important clues are that a coroner's assistant admitted that he signed Monroe's death certificate under pressure and that electronic bugs had been found at her house. A professional phone tapper revealed making tapes of Monroe's calls. Some people still maintain that Marilyn committed suicide because of the pressures of being so famous. However, unless these people can answer to Speriglio's clues he will still strongly believe Monroe was murdered and this is why the new investigation is taking place.

My point is that although I feel very strongly that Marilyn Monroe's memory should be allowed to rest in peace, the crime itself seems very typical of the CIA. It is not until twenty years later that anyone has really investigated the suspicious circumstances.

Oh, and it was Fidel Castro's fifty-fifth birthday on Friday 13th August.

Rebecca Bradley, Long Eaton, Notts.

Glendower or Glyndŵr?

Dear SIS

I want to put Sue Davies right on one thing. As Welsh is my first language, I naturally go to a Welsh speaking school, where we learn Welsh history. Now I was never all that brilliant at history (I dropped it), but even I know you don't spell our 'hero's' name Owain Glendower! (*STRANGLED* 11). Tut, tut, it's Owain GLYNDŴR! Got that? Apart from that bit of spelling, I thought Sue Davies did a really good job and the article was very interesting.

Secondly, have The Strangers ever heard any of the many Welsh bands that are about (ie that sing in Welsh)? Don't laugh! Some of them are quite good, although they don't get the publicity English bands get (for obvious reasons). This is why a lot of Welsh people, especially non-Welsh speaking people, have never heard them, and even more people don't even know they exist. There are special record shops that specialise in Welsh pop, but they are few and far between. I don't know if The Strangers would be interested but when they come to Wales next they should try to get to see or hear some of these bands. Bye. Susan Gwyther, Caerphilly, Mid Glamorgan

Love and London Ladies

Dear *STRANGLED*

In a Radio Clyde interview last November, Hugh mentioned that he had been surprised to hear a French journalist tell him that 18 months previously Hugh had spoken of the band creating an album of love songs; he said that it shows that the ideas had been subconsciously evolving for nearly 2 years. In connection with this I thought that you may like to see part of an interview given by Hugh and JJ to Record Mirror back in September of '77. When discussing English Towns, during a track-by-track assessment of No More Heroes, they said: *HUGH: "No love in a thousand girls" is one of the lines in it, and "The dogs they try to possess us". The dogs are the London Ladies.*

JJ: It's about love – love being debased so that there's no such thing. The word is thrown round much too easily. If there's so much love in the world, where is it? If there was more love about, people would stop ripping each other off, and nations would be much more sensitive to other nations. 18 months? Four years at least.

YoursInBlack

RichInBlack, Merseyside

Letters

Decline and Fall?

The following letter was sent to us after the release of *Strange Little Girl*, but we feel the comments are still relevant. . .

Dear *STRANGLED*

The new single is all right, but there used to be a time I'd run all over town shouting about a new Stranglers single and advise everyone to buy it. I cannot justify doing it about *Strange Little Girl*. There's quite a few followers living in Brentwood and they all feel the same. It's "Did you hear the new single?" and the reply is "Yeah not YEAH!!! Great!". Non-followers are taking the piss out of us! The only thing on the record that resembles The Stranglers is the logo on the cover and Jet's drumming. What's with the acoustic guitars??? Leave it to Paul McCartney and all those creeps. The single is a middle-of-the-road pop song. I don't disagree with change, but from excellence, with something to say, to pop is out of order. All right, so you want to make a few quid and commercialism =£££s. You can't be that badly off – all your tours sell out! Captain Sensible goes commercial but he takes the piss out of all the pop music buyers.

I know *Strange Little Girl* is an old record and that the new stuff may not sound anything like it. All I can say is stop sounding like the fucking Beatles, you're The Stranglers and you should stamp on groups like that. Golden Brown was good because it stuffed a lot of people that had written you off, DJs especially. It stopped a lot of slagging and shut the press up. It gave us something to boast about as well. That's it, you've proved what you can do, let's see the next records sell because they're good, not commercial. I saw TOTP and it was sad, loads of prats waving their arms and flags in your faces. You've got your following of fans forever, you don't need wankers like those on TOTP. If anyone wants to listen to your music they'd make the effort and buy the records. Don't cater for the kiddies.

Now on to a few sterner things. What the fuck do you want to distribute *STRANGLED* through newsagents for? Imagine *STRANGLED* on the racks with SMASH HITS, FLEXIPOP and all the other crud magazines. *STRANGLED* is for Stranglers fans. Anyone who wants to find out about the group will get off their arses and purchase it from you at the Old House. Plus I've just renewed my subscription for another year. I didn't need to bother did I? Will the subscribers get *STRANGLED* before it's in the shops? I bet they won't. I'll be waiting for my

copy to be delivered and some snotty kid will be running around town with this copy from the newsagents. It's fucking stupid. *STRANGLED* is ours, it's for the fans, a secret underground enthuzine that tells true fans what they want to know without the bullshit. Leave it that way please.

Another thing. Reading the letters page in the latest *STRANGLED* (Vol 2 No. 10) I came across a letter about the band's equipment. It read "JJ was using a device operated by a foot switch to make his bass produce an echoing effect" but in *STRANGLED* 9 Jet states how boring the music scene was getting in the early 70s. He goes on to say "We had as little equipment as we could conceive. We had just an amplifier with a guitar plugged into it. We had no sort of sound effects. We had an old organ and electric piano without any gadgetry". So why the fuck does JJ use a bass pedal? It's hypocritical, it really fucking is. Jet also said "and every guitarist had sixteen guitars on stage and twenty-eight pedals and all that routine." Hugh uses three now, only thirteen short.

Then I came across the letter about 'Rock goes to College' and Hugh's reply. I quote: "We thought it a good idea in principle but could not agree on the arrangement whereby only university campus students would have access to tickets for the concert." Later in the reply "Frustrated by the lack of control we had over the distribution of tickets and also ashamed that our real fans in the town of Guildford would feel that we had actively excluded them from the gig." May I bring up the point that only a few months ago

The Stranglers sneaked up to Cambridge and played to a load of university campus students for their end-of-term May Ball. So it's hypocrite time again!! Stuff the Stranglers fans and play to the ponces in boating jackets, eh? I am not brilliantly informed about this but it definitely wasn't advertised in anything I read. I don't live in Cambridge but I have a friend who does and I would have travelled up there for the gig. I was also told that you played loads of old stuff. I don't know if it's true but if so why don't you play old stuff for the commoners who go to your gigs? I've seen you six times and not once have I heard No More Heroes. Also why don't Rough Trade stock your records?* I know that this letter is a touch bitter but The Stranglers play a big part in my life. I just can't understand why you do things like *Strange Little Girl* when you turned out so many classic original songs a few years back; it's not an improvement, it's a decline. Or is it that not even the great Stranglers can take any more slagging and banning and have had their spirit broken so they turn out to be old pop stars and go clean? I know that when you put people on a pedestal they often fall off and leave the person who put them there disillusioned. But not The Stranglers, surely not The Stranglers.

Although this letter won't change a thing (why should it? – lose one good fan and gain 10 wallys) I think it should give you something to think about.

Thanks for bothering to read this.

Yours

Mark who can't justify wearing black anymore, Brentwood, Essex



Stephen Beaumont

*Rough Trade say they don't stock Stranglers records because the lyrics are sexist and because JJ once beat up a friend of theirs – Ed.

Letters

Stephen Beaumont



Death and Japan

Dear SIS

Reading through *STRANGLED*, I find that I usually agree to some extent or another with the articles contained therein, but I feel that I would like to air my objection to an attitude which Jean-Jacques has expressed in the past in those features concerning Japan.

JJ obviously respects the ancient Japanese traditions exemplified by the Samurai code of honour, and while there is nothing wrong with this, I do feel that he is wrong to ask so incredulously, "... why does it (our society) scramble to grasp onto every last second of undignified life; why does it deny the inevitable; what is so frightening about death?"

Another object of JJ's admiration is Yukio Mishima, who took his life in a desperate gesture of defiance at the Japanese authorities. Unless I have completely misinterpreted JJ's articles, he seems to be admiring – or at least condoning – suicide, either as a self-inflicted punishment or as an extreme form of martyrdom. I find this unreasonable and completely unacceptable. I would

suggest that the reason people try to "deny the inevitable" and "grasp onto every last second of undignified life" is that they fear death – not the actual act of dying as such, but whatever it may be that lies after death. Death is such an unknown quantity. We do not know, and probably never will know, what lies beyond death, be it some form of after-life or – a thought I find awesome and terrible – a vast eternity of empty nothingness.

There are plenty of things in life worth fighting for, and indeed dying for, but I fail to see that there is anything in life (if you'll excuse the paradox) worth the ultimate sacrifice of suicide. The fanatical courage of the Japanese kamikaze pilots doubtless captures the imagination of many Westerners, but I don't find the idea of a man flying mindlessly to certain death, trying desperately to save an aggressive and greedy military empire, particularly dignified. The fact that they came near to success is irrelevant to my argument and does not alter my viewpoint at all.

In another article JJ asks, "Is the spirit

of the 47 Ronin dead?" Perhaps it is but then again, for better or for worse, so are those Samurai warriors, those kamikaze pilots, and Yukio Mishima.

Yours faithfully

Paul Smith, Southport, Merseyside

The Ninja

Dear *STRANGLED*

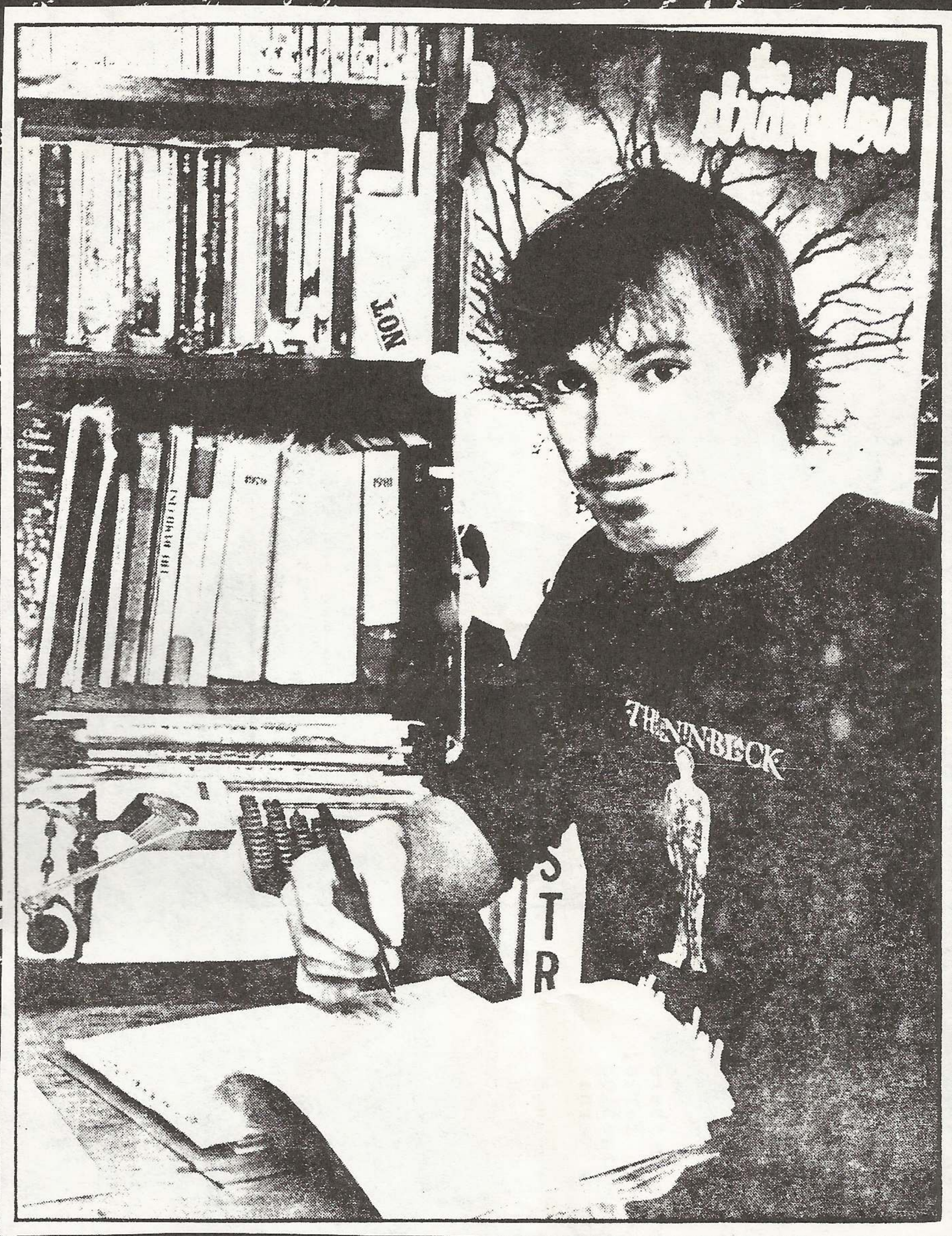
I have long admired The Stranglers' attitude and gleaned much from their records and performances over the years. Recently I have become almost totally engrossed in what has been termed 'the martial arts'. Imagine my surprise when, reading a purely fictional book called 'The Ninja', continuous quotes from early Stranglers lyrics kept cropping up. The author is American, so it's strange that he decides to quote an English band who, to my knowledge, are not known so well in the States. I thought no more of the matter until recently, when I was reading a factual account of the legendary Ninja in a book called 'Clan of Death' by Al Weiss. In this book the Ninja are referred to as men-in-black on several occasions. What surprised me more, though, was when the authors were talking about the Ninja's skill in disguising or camouflaging themselves when on espionage missions etc. These would include "crouching, arms folded on the floor, to give the impression of a rock or boulder in the distance and standing straight with head bowed, chin on chest, to give the impression of a fence post." Take a look at the Black and White cover. We all know of JJ Burnel's interest in the fighting arts – Kyokushinkia, the Japanese system, I believe. There are numerous references to the Orient too in songs – Death and Night and Blood (about Mishima perhaps?), Outside Tokyo, Ice (this song mentions Hagakure, the Samurai code book), Nuclear Device etc etc. Again the question "Do The Stranglers know something we don't?" Yours faithfully Robert Wild, Stoke-on-Trent, Staffs

For The Guinness Book?

Dear SIS, Stranglers and Stranglers fans I have seen The Stranglers live 42 times. Is this a record? Or does anyone out there say they've seen them more than this? It's just something I've wanted to know the answer to for ages. . .

Yoursinblack

Nige, London



Damien looks darkly at the camera

BLACKNESS U.K.

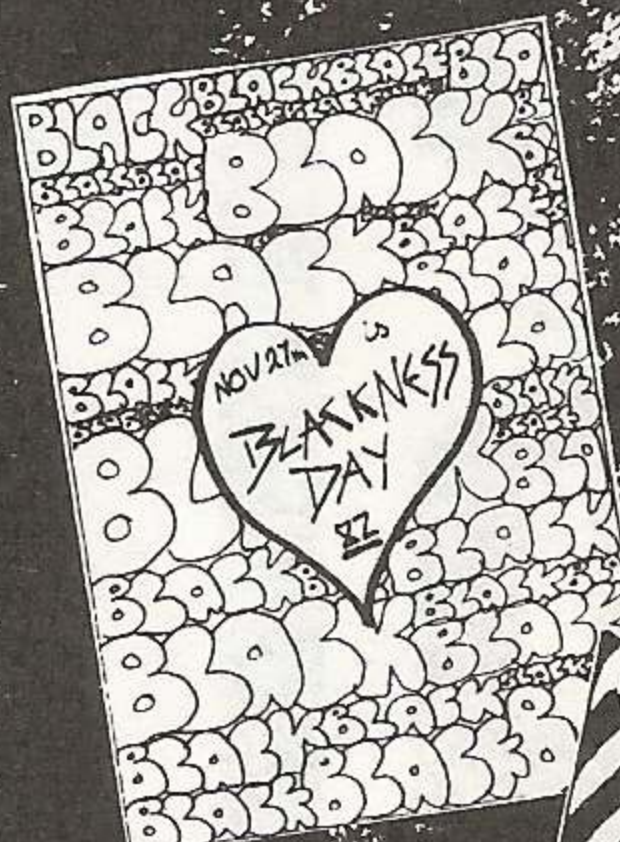
The colour black, as you may be aware, plays a significant part in the lives of The Strangers and Strangler-philis. In recent months we have received a number of letters from people with more than a passing interest in the significance of black, one of the first coming from a veteran *STRANGLER* reader who has since formed an organisation devoted to black (to which we have directed enquirers) and become something of a celebrity through his various other activities.

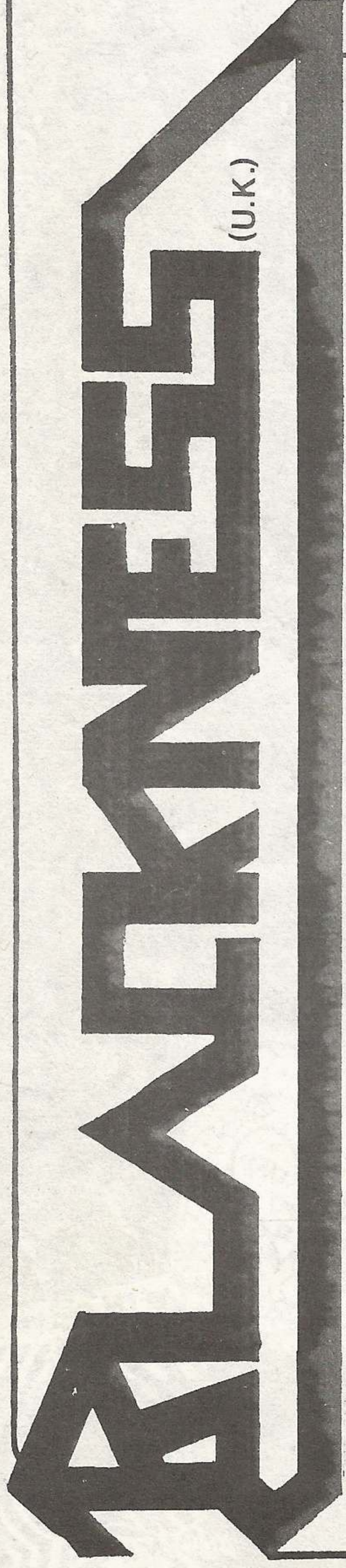
Damien Black (a nom-de-plume), from Long Eaton, Notts, has been a tireless correspondent with SIS for some time. His passion for writing is evident in his letters, and has most recently resulted in a lengthy feature in *THE SUNDAY TIMES*. Damien became unemployed in March of this year, and since that time has been

keeping a diary of his experiences on the dole. Extracts from this diary, which is at present in the hands of prospective publishers, appeared in *THE SUNDAY TIMES* of 27 September, as part of its series 'The Wasting Generation', and as a result of this he has been approached by several publications, including *PUNCH*. In spite of all this publicity and his obvious talent, however, nobody has offered him a job. Employers please note!

The following gives you some idea of the philosophy of the BLACKNESS organisation, and what you can expect to find in the regular BLACKNESS news sheet. All enquiries regarding BLACKNESS (UK) should be sent to Damien, Blackhouse, 124 Dovedale Avenue, Long Eaton, Notts.

Naomi Clifton.





Before life existed there was total darkness, when the Universe first came to being it remained as nothing - there was blackness, peace, totality and purity.

Two elements from the Blackness came into contact and began to destroy one another with the use of fire - light. The fire destroyed/cleansed the blackness and left it black, having exploited all it could.

The fire grew and from it all colours and life were created, life came from the Blackness.

And yet on our planet mankind not only exploits and frequently wastes the power of black and its Providence, but he hypocritically refuses to acknowledge it as his creator and abuses it at every turning.

This can be taken to several major extremes, the first is God. Man claims that God is "The light of the World", thus God is related to fire (More commonly associated with the destructive Satan). Surely God must have come from the Blackness - many of us prefer to believe that God is BLACKNESS and vice - versa.

Second is nuclear weapons, it is clear that man worships the destructive fire rather than the pure, peaceful Blackness as he has created enough big fireworks to destroy the world (God's will to make it black again?) many times over.

Thirdly the overall use of Blackness to symbolise evil, the devil or if man cared to admit it - the unexplained. Surely black has nothing to do with destruction which creates evil - it is light that has led to evil because before there was light there was peace. Man murdered people as sacrifices to fire from the dawn of time - not to black.

Perhaps when we progress we will look a little further back in time and see the reality. Granted we cannot exist without light, but the point that seems to be missed is that not even light can exist without black.

Other reading

Blackness hopes to publish a news-sheet in the near future, in the meantime we suggest you read,

- "Wuthering Heights" by Emily Bronte.
- "The Last Battle" by C S Lewis (especially chapter 14 onwards)
- "The Bible" by various authors.
- "The Holy Blood and the Holy Grail" Michael Baigent.
- and for a thrill.. "The Dark" by James Herbert.

THE BLACKNESS ORGANISATION

(October 1st, 1982.)

Blackness was formed on November 27th, 1980 by one person who after months of thought had decided that the Stranglers were onto something. A year later the membership was about ten - made up of people from the Nottingham area - friends of one sort or another who had decided to listen before they laughed. Those that did bother to think about Blackness before they dismissed it, often discovered that there was something in our ideas.

Today we are a small but expanding organisation with members in Derbyshire, Notts, Wales, Plymouth, Durham, London, Paris, Stockholm, Palma and in Italy. The aims of our organisation are many and varied but follow the following rough pattern;

1. To point out the Blackness Alternative to those prepared to listen. In addition we are at present sending copies of this sheet to various political organisations and anyone we think ought to know about us.
2. Of those that are interested in our beliefs and have something to say either for or against us we intend to bring as many people together as possible so that we can expand or modify our ideas.
3. Blackness takes a strong interest in the uses of the colour black in marketing and life in general and have thus been in contact with Johnie Walker, John Player Special and similar.
4. Take a look at anything else to do with the colour/shade/element of Black.
5. As a social organisation we exist to help one another by sticking together, blackness is the symbol of strength.

If you have any constructive suggestions to make please contact us at any of these addresses;

DAMIEN (BLACKNESS HQ) THE BLACKHOUSE, 124 DOVEDALE AVE, LONG EATON, NOTTINGHAM, NG10 3HU.

JOHN BLACKING, THE NIGHHOUSE, 9 ANNAN COURT, ASPLEY, NOTTINGHAM,

ANDY BLACKSON, THE BLACK HOLE, 28 RUSKIN AVENUE, LONG EATON, NOTTM.

JON BROOKE, THE BLACK PIT, 11 BEDFORD HOUSE, LOMAS STREET HALLS, WOLVERHAMPTON.

HILARY WHEAT, NEVADD CWRT MAWR, WAUNFAWR, ABERYSTWYTH, DYFED, SY23 3AN

Anyone wishing to join Blackness should contact Damien if possible.

SPECIAL INTRODUCTORY OFFER - FREE WITH STRANGLED.

BLACKNESS

NEWS SHEET.

NO.1. AUTUMN '82

Hello and welcome to another STRANGLED world first. You may have noticed, (and I certainly have) that since Hughs article in S4 (Jan '81 !!) there has been a distinct lack of any really black information and the interest seems to have turned to the Holy Grail and the non-existence of love.

....Well for all of you that have written in asking about all those niggling little questions you have on your favourite colour, here it is - the BLACKNESS NEWS SHEET designed to keep you informed on what's in black this month.

SOME BLACKNESS PROPAGANDA.

(Taken from THE BOOK OF BLACKNESS CH1)

"Before there was anything there was BLACKNESS. Before the first light shone, before the proverbial 'Big Bang' only darkness existed. Though light shines in the Universe now the Blackness has only been pushed back a minute distance - and it always returns in the form of night. At the end of time BLACKNESS will return forever. The power of black is the greatest force that exists.

The 'colour' of Black is the strongest on Earth. It is all colours, it absorbs all other colours, it comes into contact with and obliterates them. No single colour, nor all colours together can overcome black - for together they are all black. Black is everything and everything is BLACK."



"Golden Brown texture like sun. From the Blackness it has to run..."

J.P.S. NOT BLACK?

At the moment Black - as a colour-is under going some -thing of a revolution and more and more "Black" prod-ucts are coming on to the market. The present field leader - at least as far as advertising is concerned must be JOHN PLAYER SPECIAL.

Since January 1982, BLACKNESS has been keeping in touch with the brand manager of JPS in an effort to have some of the rather more basic adverts (Called "Heavy brand -ing") removed and a few of the more subtle adverts brought back with more emph-asis on the black and less on the stupid fags. Their excuse is that all their advertising is handled by an agency but they must be pretty stupid if they don't exercise any controls over it.

If you want to help BLACKNESS get better JPS ads protest to

OLD BOOK OF THE TWO MONTHS

"THE DARK" by JAMES HERBERT (1980)

"The dark - an almost physical BLACKNESS that shrouds evil."

they are all black, BLACK."

SOME "BIG" PEOPLE TALK ABOUT BLACKNESS.

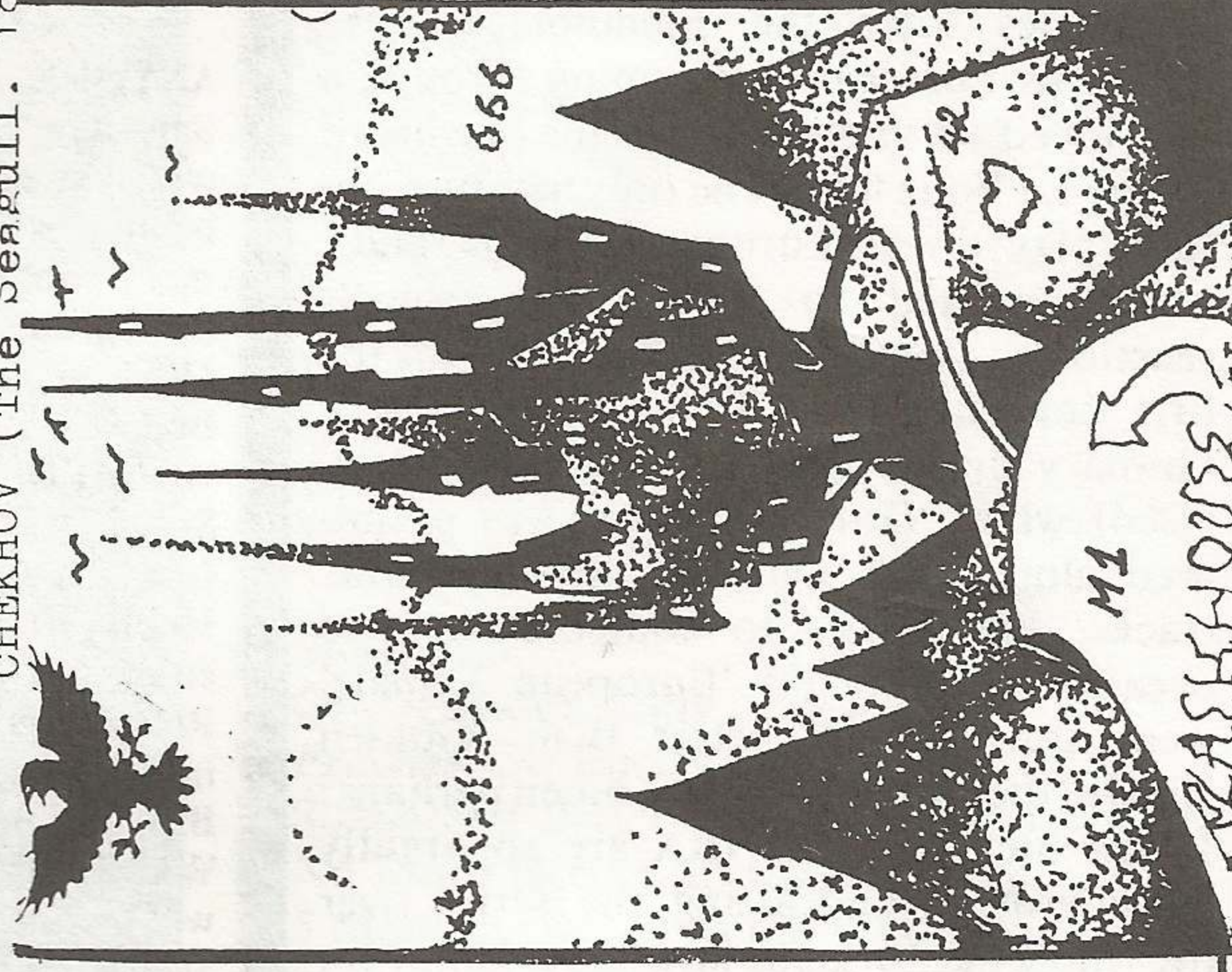
"I have it here in Black and White" BEN JONSON (1599)

"For I have sworn thee fair, and thought thee bright, Who art as black as hell, as dark as night." SHAKESPEARE (in VENUS & ADONIS)

"Medvedenko: Why do you wear black all the time?"

Masha: I'm in mourning for my life, I'm unhappy."

CHEKHOV (The Seagull. 1896)



If any one is ever passing through SAWLEY they're welcome to call.

Coming along the M1 you can spot the house a mile away. (see pic)

COLIN DOAK, JPS Brand Manager, Imperial Tobacco Ltd., LOMBARD STREET, BRISTOL, (Telephone 0272/666961 (666 eh?)

If you have any Black News you wish to tell the World, or if you want any up to minute BLACKNESS information please send a SAE to,

DAMIEN, BLACKNESS, THE BLACKHOUSE, 124 DOVEDALE AVE, LONG EATON, NOTTM.

In the next issue we ask MRS THATCHER what she thinks about Black & get Benn's reaction.

Also purchased (for a lot of money) were the British made "Mento" pants - however the large size only fitted round my wrist. BLACKNESS RECOMMENDS, M&S for the man constantly going in and out of town, and BHS for the man constantly going in and out of bed. NEXT ISSUE WE TEST BLACK TOILETRIES.

THE PET'S CORNER

BLACK MOORS.

This week we take a look at the "Black Moor" a fish specially designed with Blackness in mind. This interesting little creature lives the same exciting life-style to the common gold fish but has the big colour advantage to black lovers. Usually about two inches long it has a fancy array of swimming aids (fins) - no doubt the result of some Leonardo Da Vinci breeder - coupled with big globular eyes and a fat tail making it look not unlike some sort of aquatic Jet Black (on a good day). The Black Moor can be purchased at Pet Shops at a fabulous array of rip-off prices, usually under £1.50.

BLACKNESS CONSUMER SURVEY M1. KNICKERS RS.

Our BLACKNESS product-tester man has spent the last six months wearing three times a week in an effort to find the best value for money... (Prices quoted are March 82)

BHS (£1.29 SALE). 7/10

Brief but cute. Colour held well and good value. Pretty difficult to iron so don't bother.

DEBENHAMS (£1.50) 5/10

Size was a bit out of proportion to reality. Very small - powerful elastic

MARKS & SPENCERS. (£1.40ish) 7/10

These are big enough for a fly hole and more comfy - if not so chic. Went grey pretty fast though.

All these knickers were designed for men and 100% cotton.

TOILETRIES.

STRANGLERS

Compared with this time last year, the Stranglers seem to have been grabbing considerably more media attention just lately. Already this year we have witnessed several TOTP appearances, much better radio airplay and other miscellaneous TV spots at one time or another. The most recent of these took place on October 18 when the band played at the TVS studios in Gillingham, Kent. Sadly, only those living in the TVS region were able to see the recording when it was eventually broadcast on November 22.

The show was one of a series of rock concerts filmed by TVS in which bands like Talk Talk and Mari Wilson and the Wilsations have also appeared. As this was the first (and last) live Stranglers appearance this year (since the La Folie tour), it was predictable that there should be a flood of applications for the 400 available tickets. Unfortunately TVS neglected to answer many fans' applications once the tickets had run out, which led to rather unnecessary confusion with people turning up at the studio hoping to get in. Amongst the few people I talked to, some had come from as far afield as Scotland and the Midlands. For those who did manage to get in, however, the trouble taken getting to Gillingham proved worthwhile.

I left for Gillingham with the band and photographer Pete Harding. By the time we had arrived, in the early afternoon, the streets were already filled with people conspicuously clad in black. While the crew were setting up the stage the band patiently answered the questions of one journalist who seemed to be solely interested in their eating habits. At one point Hugh turned to her and said "Did you know that we're in a pop group? We write our own music, in fact we've even made some records." The lady was not amused.

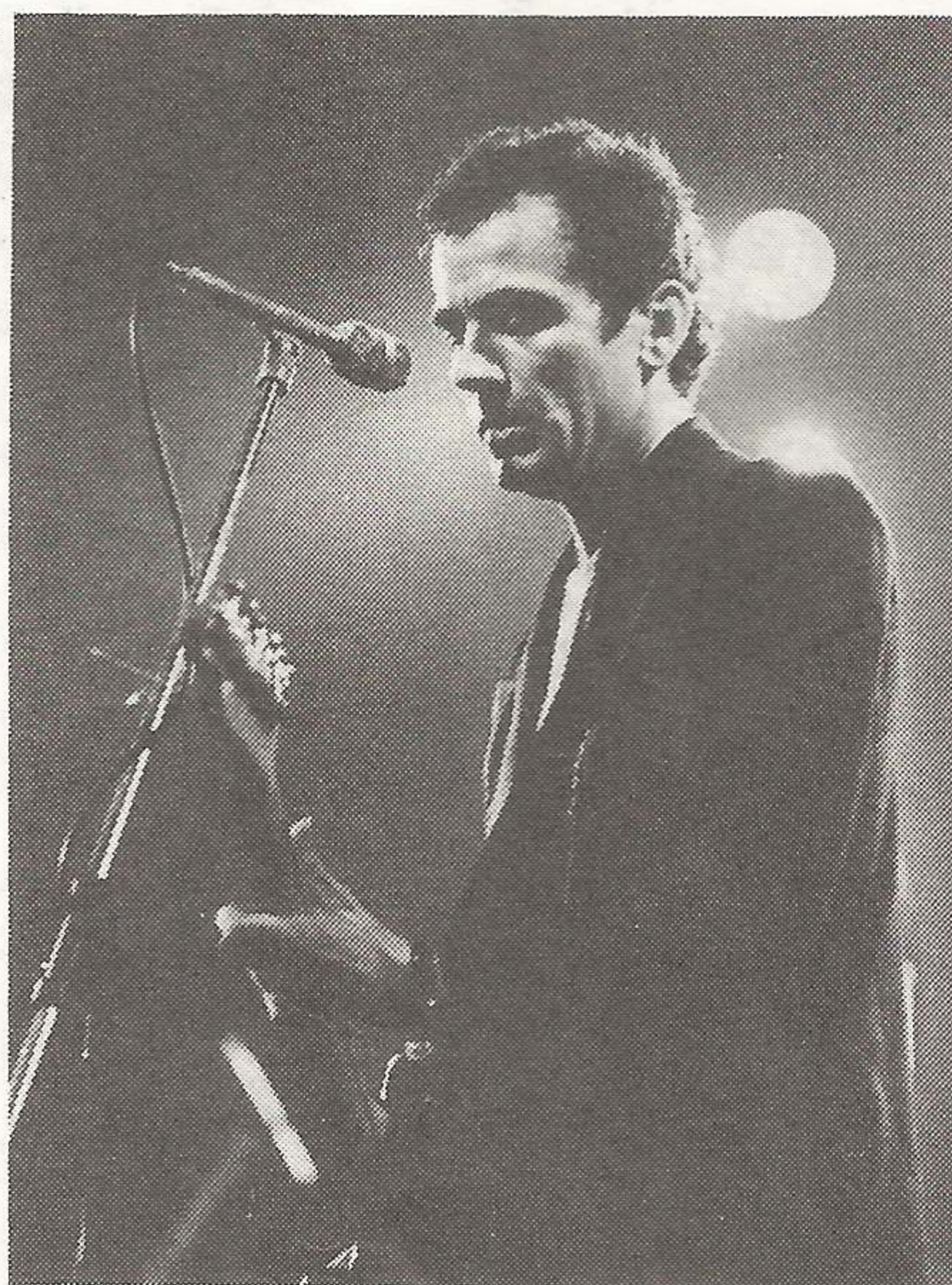
The gig itself was staged at an unusually early hour - the doors opened just after 7 pm and by 9 pm it was all over. There was no support band, which meant that the customary lengthy wait for the band to come on was thankfully avoided. It was probably for this reason that TVS decided the crowd was in need of a little warming up, and proceeded to send a certain gentleman (obviously regarded as a bit of a lad by the TVS crew) on to the stage to bore

the pants off everyone. After enlightening the crowd with his drossy witticisms he couldn't resist the temptation to patronise us too. "I want you to pretend you've just heard your favourite Stranglers song", he whimpered at one point. A small section of the audience humoured him with a rather weak cheer, but it wasn't a patch on the roars of approval that the opening bars of 'Waltzinblack' received.

Minutes later the Meninblack were before us once again, storming through a well-loved set very similar to the one heard on the La Folie tour. The only new number to be played was 'European Female' and I was interested to watch the crowd's reaction to the song as they heard it for the first time. Last year I was at the Bristol Granary gig (which was also being televised) when 'Golden Brown' was premiered along with most of the 'La Folie' tracks. Being able to compare the two occasions, I thought 'European Female' went down much better than 'Golden Brown' did initially; a good omen perhaps? In the meantime the IBA are apparently considering broadcasting the series over the whole network at a later date; I hope so, because nothing could better illustrate The Stranglers playing live at their best.

Words by **CHRIS TWOMEY**

Pete Harding



TV GIG

WANTED Press cuttings, badges, posters, magazine articles, photographs of the late Marilyn Monroe. Contact Richard, Littlewick Green (062 882) 4130

COULD ANY STRANGLERS FREAKS in the Paignton area please contact Mark, age 17, at Westmead Hotel, 59 Dartmouth Road, Paignton, Devon, as I've just moved to the area and hardly know anybody or the place. Thanks.



ANYONE with a video of 'Friday Night and Saturday Morning' featuring The Stranglers, who lives North or South Ireland and who would be interested in showing it to me, please contact me. I could maybe show you my videos - SLF, Stranglers, Jam, Doors, Clash, Banshees, Joy Division etc. John Rossi, 16 Cadogan Park, Belfast BT9 6HG, N Ireland.

WANTED DESPERATELY Original Choosey Susie, Bear Cage (12" pic), Celia Mony Mony (pic), JJ Girl From the Snow Country (pic), Hugh White Room (pic). All mint condition either to swap Stranglers Live (French import), Rattus (French import) and Rattus (Italian import) or buy. Sean Mason, 15 Dale Road, Bridlington, N Humberside YO16 5LS.

WANTED Old Stranglers cuttings, pics 77-80. I will buy or swap. Write to Ian Rowley in black, 18 East Park Drive, Leeds 9.

PAZINBLACK Your name is mentioned from Ianinblack.

JAM UNION JACK JACKET, large size (could be altered). Will sell for £20 or swap for a working television. Write to John, 19 Biddesden House, Cadogan Street, Chelsea, London SW3.

RAY VENNO♂: "All Quiet!" (The Eyes Have It!) - Jeanne Regulation ♀

I WOULD LIKE to get in contact with Stranglers fans (male or female) who live around Glasgow area. Please write to Derek Paterson, 30 Tay Street, Townhead, Coatbridge ML5 2NB.

FREE RECORDS. . . Now I've got your attention please note that Robert M. Jarvis Esq. (of BT65 4AH, NI) has now moved to the following address - 3 Priory St. Jacob, Wincheap, Canterbury, Kent.

BENNET never wanted to suffer this fate.

All the worst junk can be bought

From the worm they love to hate. - Dutch. S.

WANTED Grip original pic cover, Bear Cage 12" cover only, set of Rattus sleeves, Freddie Laker pic cover only, Girl from the Snow Country, Golden Brown with Everybody oops! Samba on B-side, Euroman poster from Eurotour, I read **STRANGLER** badge. Phone Chris, Cumbernauld (02367) 26986.

WANTED Rare Stranglers recordings, news cuttings and old magazines on The Stranglers. I will swap photos (live performance) with readers. Also I would like to write to **STRANGLER** readers who live abroad. James Bennett, 11 Leigh Road, Bristol BS8 2DA. Tel (0272) 732032.

SHY BUT GOOD-LOOKING Strangler freak, 19, seeks female, 16-19. (Cardiff area) to write, possibly meet. I am also into Damned, Killing Joke and most alternative Punk bands. Other interests include gigs, discos and most sports. If interested please write to Huw Roberts, 32 Thomasville, Penyrheol, Caerphilly, Mid Glamorgan CF8 2RE.

WANTED STRANGLED Vol 1 1-9. Also Jah Wobble Betrayal 12", Stranglers singles in pic covers and UK Subs CID in original coloured vinyl. Phone Colin on (0865) 820455 after 6.30 pm.

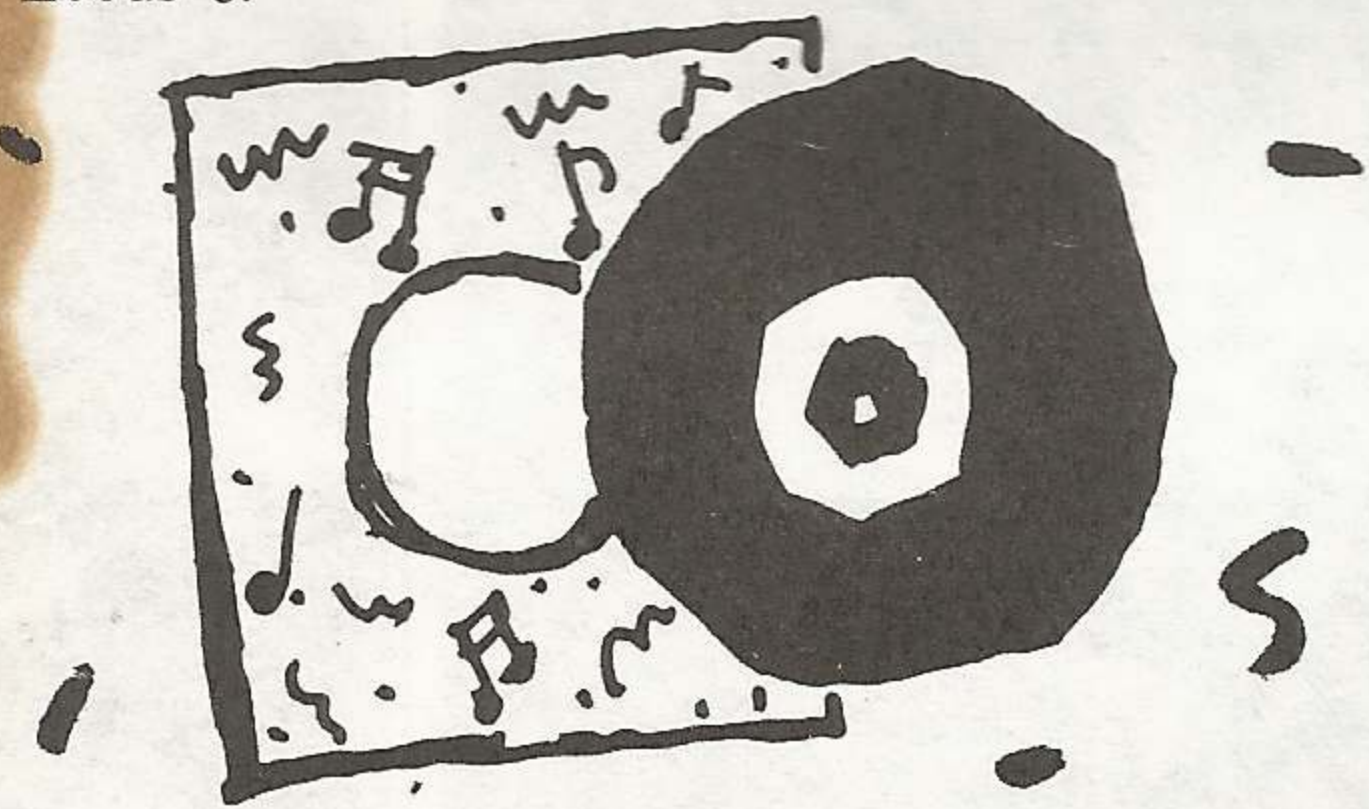
FOR SALE Clash Give 'Em Enough Rope LP Wanted Bear Cage 12" or will pay £2. Krishan Singh, 22 Church Lane, Madingley, Cambridge Tel Madingley 210181.

THANKS for a great gig at Gillingham, the new single was great. Also many thanks for the autographs and to JJ for coming out at the rehearsal to speak to us. Hope to see the ganginblack at the back door on the next tour. John and Hazel (Scotsinblack).

FOR SALE OR EXCHANGE Nosferatu LP (tape). Wanted Grip pic cover and/or JJ's Girl from the Snow Country (pic cover). Happy Christmas to Suzanne Underwood, Kettering from Paul Edwards, 'Bundoran', Duffryn Road, Abertillery, Gwent, South Wales NP3 1HJ.

Also to Lucy and Mandy (from Brighton) who we met in Liverpool (confused?) on Beatles weekend August 20-22 please contact us if you're still interested in 1983 trip. From Paul and Steve, once of room 128 Shaftsbury Hotel. And if anyone from Hartlepool knows two girls (sorry, names unknown) who went on same trip, please ask them to write to Paul and Steve, at above address so that we can exchange Polo mints on another Magical Mystery Tour.

FOR SALE Japanese import X-Certs. Folding sleeve including Japanese and English lyric sheet. Played about 6 times. Offers. For a BIG offer - limited edition Choosey Susie/Mean to Me single, free with the Jap import. Write to Patrick Gillender, 68 Chapel Lane, Headingley, Leeds 6.



WANTED DESPERATELY Peaches radio-play and/or original pic cover, JJ's Girl from the Snow Country and White Room pic cover only (no record). Will swap for any of the following - pink EP, 5 Minutes/ Tokyo/Death and Night and Blood (Jap 7" import), European/Susie/White Room/Straighten Out freebie, Raven/Duchess American import or Harry in French. All are in pic covers. Write to Krisinblack, 312 Darley Avenue, Chorlton-cum-Hardy, Manchester M21 2HS. Tel 061-881-6900.

ARE THERE any meninblack or womenin-black in my area as I've never seen any. If there are, how would you like to get in touch with me? The Raven, 47 Barry Road, Carnoustie, Angus DD7 7QQ.

WANTED penfriends (male or female). I'm 19, really into The Stranglers, and I also like The Vapors. Please write to Tom Petteys, 309 Delmar, Sterling County, 80751, USA.

FOR SALE OR SWAP Pink EP, Something Better Change/Straighten Out/Grip/Hanging Around, for Jap 12" import (Stranglers IV, Meninblack cover). Mark Bloxham, 17 Harewood Close, Crawley.

WANTED White freebie EP, pink USA EP, Raven 3-D cover, Echo Beach - Martha and the Muffins, press cuttings pre-79, band photos, any unusual merchandise and tour programmes. Also Damned stuff wanted. Write to Kevinblack, 4 Austral Close, Sidcup, Kent DA15 7LE.

FOR SALE or preferably swap (for Stranglers rarities) Cars Best Friend's Girl (red pic disc), Dickies Silent Night (white vinyl) and Banana Splits (yellow vinyl), Pistols Innocent/My Way (pic sleeve), Rod Stewart Atlantic Crossing LP

(blue vinyl limited edition), programmes Motorhead '80, Who '81, two Clash books, Offers, cash, swaps to Richinblack, 75 Trejon Road, Cradley Heath, Warley, W. Midlands B64 7HJ. **WANTED** Golden Brown, Tomorrow Was, Choosey Susie, La Folie, Bear Cage mispressings. Good prices paid. Roy Smith, 127 Riverdale Road, Erith, Kent DA8 1PY.

WANTED JJ's Girl from the Snow Country (pref. pic), *STRANGLED* Vol 1. Buy or swap for my unwanted Toyah merchandise - autographs, photos, cuttings, records etc. SAE to Daniel, 34 Downland Avenue, Peacehaven, Sussex BN9 8TY Tel (07914) 5559.

WANTED DESPERATELY Japanese Live X-Cert (gatefold sleeve), any merchandise from JJ's solo tour (1979), any Stranglers cuttings from 1977-1982. Also any womaninblack who is mad on The Stranglers and cares to get in touch. All records must be in mint condition. Your prices paid within reason. If interested please write to Graham Robertson, 15 East London Street, Edinburgh EH7 4BN, Scotland.

WANTED Peaches original pic and radioplay, JJ's Snow Country, Celia and Mutations original two singles (pics), rarities, imports etc. Perry Luff, 14 Cedar Avenue, Cherry Willingham, Lincoln, LN3 4BQ.

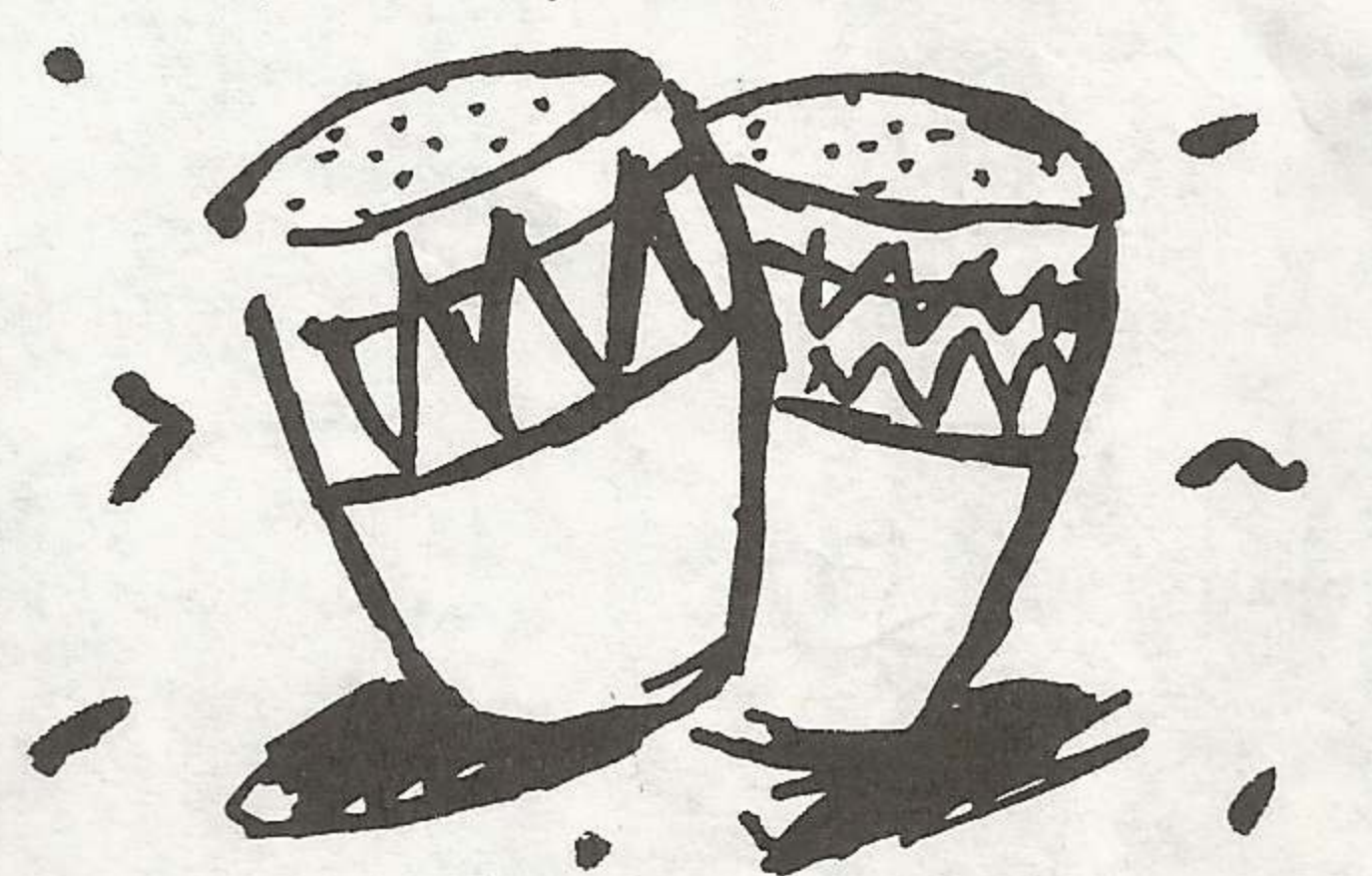
WANTED JJ's Snow Country single, Peaches radioplay and/or original pic cover. Street Music Japanese compilation album. Will swap for rare records such as Raven 3-D, imports. Write to John Kilby, 6 Tomlinson House, Islington Estate, Salford M3 5HY Tel 061-833-0215 between 6 and 7.30 pm.

WHATEVER HAPPENED to James Bennet? . . The Man They Love To Hate. From the Shah. I WANT to contact any Stranglers fans in this country or abroad with a view to buying rarities. I specially want Peaches original pic cover. Good prices paid. Ring Martin on 01-854 5053 (after 7 pm) or write to me at 30 Alliance Road, Plumstead, London SE18.

SEX PISTOLS Rock Around the Clock original cover for sale or swap for rare Stranglers stuff. Offers to Michael Beba, 50 Hatt Close, Moulton, Spalding, Lincs.

I WOULD LIKE to meet other Stranglers fans, in and around the Hammersmith area. Please get in touch with Cheryl Finnick, 116 Batman Close, London W12 7NX.

FOR SALE White EP £4; pink EP (pic) £4; Nice 'n' Sleazy (pic. Jap), £1.50; JJ's Freddie Laker £1.50 (pic); 7" Choosey Susie (Jap import) £3; EP European/Choosey/White Room/ Straighten Out £2.50. Write to Kevinblack, 35 Harewood Crescent, North Hykeham, Lincoln.



FOR SALE Bauhaus Bela Lugosi's Dead 12" (pic), white vinyl £7 ono; X-Ray Spex Dayglo (pic) orange vinyl, autographed by Poly Styrene £3. **Wanted** Damned Disciples Song Book; Damned Stretcher Case (pic); Peaches radioplay. Phone Nick on 01-423 3835 between 6.30 and 7.15 pm or write to 24 Wood End Road, Harrow, Middlesex HA1 3PP.

FOR SALE Celia and the Muts Mony Mony and You'd Better (pic); Freddie Laker (pic); Who Wants World; Nuclear Device; Harry 2-track; Nice 'n' Sleazy; pink EP (pic); Walk On By, white vinyl; more Stranglers records plus rare 76-77 Stranglers campaign poster 20" x 30". Offers. Phone Graham on 01-854 2942 after 7 pm.

SMALL ADS

FOR SALE Old tour T-shirts, all fair/good condition. Stranglers - Raven, Who Wants World, Meninblack. Boomtown Rats - Tonic for the Troops. X-Ray Spex - Germ-free adolescents. Pink Floyd - The Wall. The Jam - All Mod Cons. Also Stranglers Raven sweatshirt. All medium except large Who Wants World. Prices from £1-£2. Write to Paul Hayward, 3 Northfield Grove, Finchfield, Wolverhampton WV3 8DW. Tel Wolverhampton 764917.

RUTHINBLACK Let me tell you about Bradford (All Quiet!)

I HAVE a pair of front row stalls tickets for both Glasgow and Edinburgh Stranglers dates Feb '83. I wish to exchange them for a pair in the same row on the other side each night. I will accept any pair of seats between 28-38. My ticket nos are 18,19 and 17,18 respectively. Mike Madden, 1 Montgomery Street, Kirkcaldy, Fife KY2 5LB. Tel (0592) 263058.

FOR SALE 3-D Raven; La Folie; X-Certs (Jap); various cuttings (sale or swap); **wanted** Girl from the Snow Country; displays; tour stuff; Bear Cage 12"; cuttings; old *STRANGLED*; European imports (not Jap). Write to Danny Franco, Hunger Hill, New Mill, Huddersfield, W Yorks. Tel (048489) 4437 after 5 pm.

ANTHROPOMORPHISM is dehumanization. Love Pushead.

AMERICAN teenage girl seeks correspondence with British punk males. Debbie Ferrari, 1341 Trinity Place, Libertyville, Illinois 60048, USA.

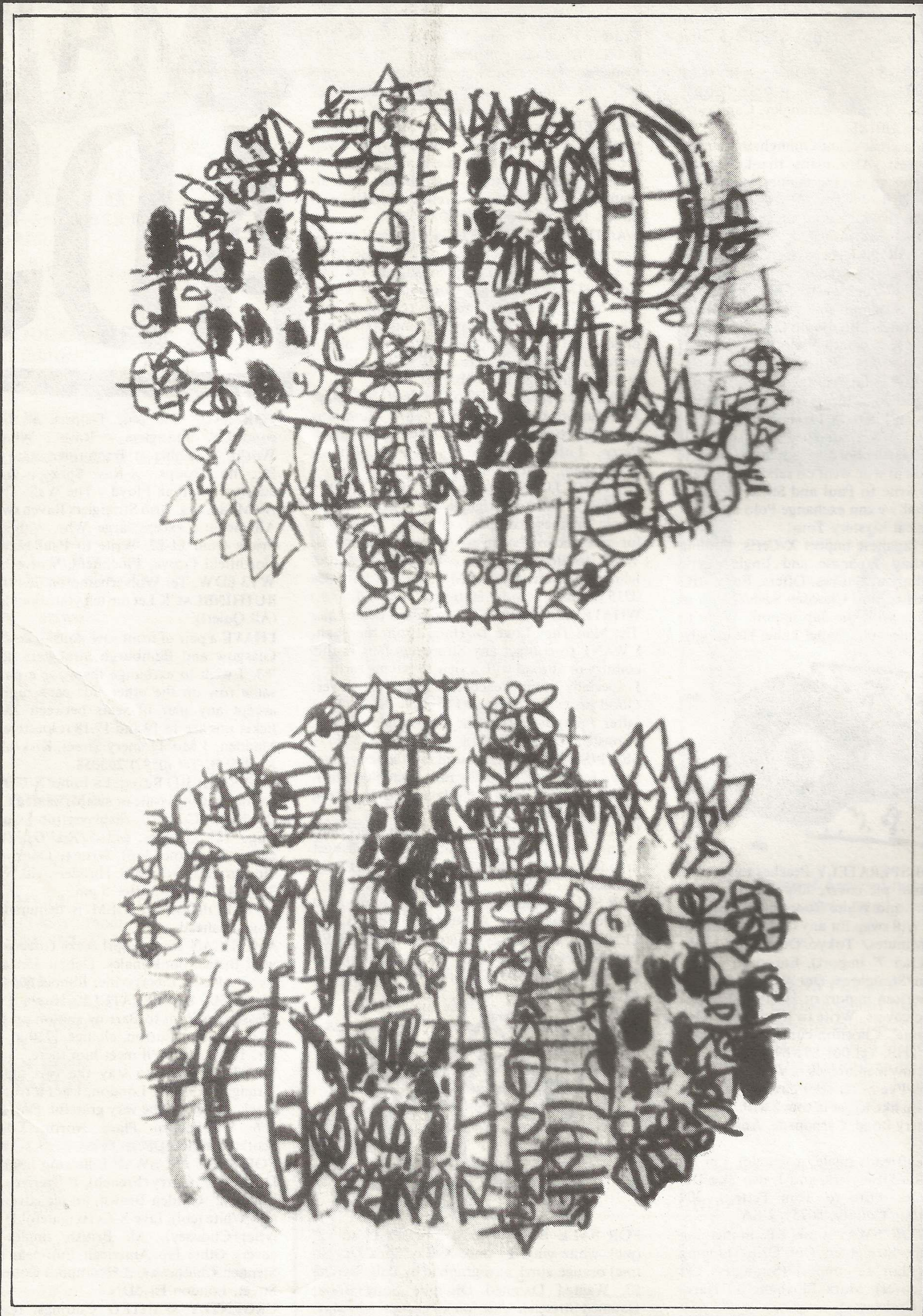
WANTED DESPERATELY Hugh Cornwell. Please send him to Barrow station on the 1400 from London Euston, change 1710 at Preston, arr. 1844, and we'll meet him there.

WANTED Place to stay the two nights The Stranglers play in London. I am a true man in black and would be very grateful. Paul Pearson, 2/6 Wardieburn Place North, Edinburgh, Scotland EH5 1DS.

FOR SALE OR SWAP following imports - 7" Duchess, 7" Harry (French), 7" Sverige, 12" Bear Cage, 12" Golden Brown, all pic covers. Black and White (col), Live X-Certs (gatefold+poster+lyrics+Choosey). All British singles in pic covers. Other Jap, American, European imports. Stephen Chattaway, 3 Heathpool Court, Brady Street, London E1 5DN.

URGENTLY WANTED Cuttings, reviews of Stranglers albums, singles, gigs or anything concerning the band. Also *Strangled* Vol 1 except issues 6,8 and 9. Send offers to Dave Rhodes, 1 Delphinium Close, Marlpool Gardens, Kidderminster, Worcs. DY11 5HB between 17 December and 11 January or phone (0562) 742338 after 4.30 pm.

FOR SALE 'From Chorley', a C60 compilation tape of Chorley's New Wave groups. 20 tracks for £1 from S Jotejko, 44 Hamilton Road, Chorley, Lancashire PR7 2DL.



Lithograph by Stuart Sutcliffe
